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ABSTRACT

A case study examined how, in one school, participation in an elementary arts integration program began with one teacher and grew until there were nine volunteers by investigating how the school culture encouraged teachers, administrative support, and theatre's effect on teachers and students. Qualitative data were collected and included observations of teacher meetings and lesson demonstrations and interviews with teachers, students, parents, principal, and the theatre specialist. Data analysis revealed school culture supported teacher change: teachers talked frequently, shared ideas and materials, and wanted to learn new teaching techniques. Teachers felt theatre improved student self-confidence, risk taking, and cooperation. Students liked drama's active learning. Despite these findings, teacher participation disintegrated because outside support for peer mentoring and reflection was weak. Program effectiveness decreased: (1) peer mentoring was dropped; (2) no substantive discussions about theatre took place; (3) autonomy and isolation were promoted; and (4) little integration of drama and curriculum occurred. An after-school class for teachers was set up. Ten teachers took part and worked in four collegial teams. The course used drama strategies (e.g., story drama, puppetry, process drama) to promote peer mentoring and coaching. While the teachers enjoyed the class, they were most satisfied by the peer interaction. Reflections suggest that: case study results informed the planning for the class, but similar results could be achieved using educational drama strategies and staff development literature; peer mentoring is highly effective, but difficult to arrange; an after-school class will be more effective if the instructor goes into the classroom to observe the teaching and learning process. (Contains 28 references; appendixes contain interview questions, a course content form, a revised course outline, and questions and checklists for reflection.) (Author/RS)

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ED 430 262

HELPING KIDS TO "IMAGINATE":

THE STORY OF DRAMA EDUCATION AT ONE ELEMENTARY SCHOOL

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A summary of this study was presented at the Researching Drama and Theatre in Education Conference April 13-17, 1999 at the University of Exeter in Exeter, United Kingdom. This study is a finalist for the 1999 American Alliance for Theatre and Education Research Award.

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ACKNOWLEDGEMENTS

First and foremost, I would like to thank the teachers at Mesquite Elementary School who were so generous with their time and talents. These teachers are truly dedicated professionals who support their colleagues and care about their students and continually seek new ways to teach them. I found their work to be very inspirational. Much I now know about teaching and learning drama, I owe to them.

This work could not have been possible without the original efforts of the Tucson-Pima Arts Council. I congratulate them on their work to bring arts integration programs into Tucson area elementary schools. I am also indebted to Paul Fisher for his vision in creating the original Arts Integration Program and his expertise in in-service work with teachers and students. Dave Betts has been my partner on much of this work. While he was instrumental in getting me involved in this project, he supported me best with his patience and understanding.

With any research report there is bound to be good news and bad news. I hope readers, particularly if they were participants in this study and class, are cheered by the good news and not too offended by what might be perceived as the bad news.

Laura A. McCammon--March, 1999.

ABSTRACT

This report describes how a case study in an elementary school extended into staff development. An arts council began an elementary arts integration program which was taught to all faculty, but in one school, participation began with one teacher and grew until there were nine volunteers. A case study was designed to determine 1) how school culture encouraged teachers, 2) administrative support, 3) theatre's effect on teachers and students. Qualitative data were collected and included observations of teacher meetings and lesson demonstrations and interviews with teachers, students, parents, principal, theatre specialist.

Data analysis revealed school culture supported teacher change: teachers talked frequently, shared ideas and materials, and wanted to learn new teaching techniques. Teachers felt theatre improved student self-confidence, risk taking, and cooperation. Students liked drama's active learning. Despite these findings, teacher participation disintegrated because outside support for peer mentoring and reflection was weak. Program effectiveness decreased: 1) peer mentoring was dropped; 2) no substantive discussions about theatre took place; 3) autonomy and isolation were promoted; 4) little integration of drama and curriculum occurred.

An after-school class for teachers was set up. Ten teachers took part and worked in four collegial teams. The course used drama strategies (e.g., story drama, puppetry, process drama) to promote peer mentoring and coaching. While the teachers enjoyed the class, they were most satisfied by the peer interaction. Reflections suggest that 1) case study results informed the planning for the class, but similar results could be achieved using educational drama strategies and staff development literature; 2) peer mentoring is highly effective, but difficult to arrange; 3) an after-school class will be more effective if the instructor goes into the classroom to observe the teaching and learning process.

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HELPING KIDS TO "IMAGINATE": THE STORY OF DRAMA EDUCATION AT ONE ELEMENTARY SCHOOL

Q: Do you like the theatre lessons that your teacher and Mr. Fisher teach?

Girl 1: Yeah!

Q: What do you like about them?

Girl 1: They're fun. They give us something to do with our body and stuff. . . .You imaginate.

As those of us who regularly work with classroom drama know, drama can be a powerful tool to help children develop not only their imaginations but also language, problem solving, and interpersonal skills; furthermore, classroom drama experiences can have a powerful effect on children's self esteem. Over the last several years, the teachers and students at one elementary school have been experiencing drama first hand and discovering drama's benefits for themselves. This paper will describe changes in teaching and learning drama at Mesquite Elementary School.[1]

The story begins in 1989. During this time two institutions, an artist-in-residence, university faculty, and teacher-leaders at the school have been involved with helping the teachers learn to integrate the arts into their teaching. This report contains a brief history of the arts integration program developed by a local arts council and the results of earlier research conducted at several locations in the greater Tucson area. The bulk of this report describes a case study conducted at Mesquite Elementary which looked at the culture of the school and how that supported the teacher's efforts to learn new teaching techniques. The case study also described the impact the arts lessons had on teacher and student alike and to some extent the school community. In most case studies, the story ends when the research is completed; this paper, however, also describes a case study which extended to a staff development class set up specifically to address discoveries in the case study.

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[1] The name of the school and the teachers and principal referred to in this paper are pseudonyms. The mesquite (mes-keyt') tree is indigenous to the Southwest United States and is as common as oak and elm trees are in other climates.

PART ONE--THE ARTS INTEGRATION PROGRAM

In 1989 the Tucson-Pima[2] Arts Council (TPAC), with funding from the National Endowment for the Arts, hired Paul Fisher to create an Arts Education Program. After consultation and research, Paul began the Arts Integration Program (AIP), for elementary teachers. Arts specialists were hired to develop curricula in visual art, music, theatre, and dance. Several elementary teachers were selected by their principals to pilot the program. These teachers attended workshops in the arts and then worked with arts specialists who came into their classrooms, modeled lessons, and observed and gave feedback on their teaching.

The theatre lessons were developed by Paul Fisher. Paul, who grew up in England and trained to be a primary teacher, had also studied drama with David Davis and Dorothy Heathcote and trained with Angel Aybar, a student of Jerzy Grotowsky. For a time he did a comedy act in England until the writer moved to the United States. Eventually Paul came to the U.S. himself and began to work with a Grotowsky based company, The Facets Performance Ensemble, which performed throughout the U.S. and Europe in colleges, youth detention centers, prisons, and schools. When Paul finally settled in Tucson, he began to work as an artist-in-residence funded by the Arizona Commission on the Arts.

Paul described his first years as an artist-in-residence doing what he called "show and tell" working almost exclusively with the students to develop performance pieces and rarely involving the teachers. Paul realized after a time that he really needed to include the classroom teachers and began to conduct workshops with them. Paul also learned that the teachers wanted the theatre lessons to connect more with their curriculum.

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[2] Tucson, Arizona is located in Pima County in the southern portion of the state of Arizona in the American Southwest. It is about 100 miles north of the Mexican border.

Paul's theatre lesson manual, Teaching Essential Skills Through Arts Integration: Theatre, is in three sections. The first section includes an introduction to the whole program, an explanation of the theatre lesson format, and a description of teaching strategies important to the theatre lessons such as *sidecoaching* and *creating an ensemble*. Section 1 stresses the importance of teaching the children to give each other positive criticism:

> At the end of each section of group work, the actors should be asked to comment on each other's performance. Even after the simplest game, this is appropriate. At first, it must be done in public, with the teacher listening and commenting. . . . The more children learn how to positively criticize each other at the beginning of the process, the more they will be able to evaluate their own work as the activities become more complex. (Fisher, 1990, p. 6)

Section 2 contains a series of games and activities largely influenced by Viola Spolin (1963) and other theatre education specialists which develop a variety of performance skills including the following:

1. Visualization, pantomime, and transformation activities. (Creative Passing, Ball Throwing, Walking Environments, Approaching the Chair, The Invisible Clay)
2. Mirrors--moving from each student mirroring the teacher to students mirroring each other. (Mirrors 1, Mirrors 2 & Bus Stop)

3. Machines--students work in small groups to create original machines, then adding in sounds; students also create real machines. (Machines 1, 2, 3, 4)

4. Expressing emotions first through pantomime, then through speech. (Emotions and Feelings, Sports, Say it Like You're. . ., Who is on the Chair?)

5. A series of two person dialogue activities--(The Storekeeper Game, Parent/Child Themes, Peer Themes.)

Since the AIP had been created so that the theatre lessons would be used with other content areas, each lesson outline in Section 2 is referenced to state curriculum guidelines both in theatre and in other subjects. A description of space requirements, a list of lesson goals and a detailed description of teacher guidelines are also included. Step by step instructions on how to teach the lesson conclude the lesson outline.

Section 3 concentrates on Story Theatre a sequential program of learning a story, identifying key "moments" in the story, and developing the story for an audience. This section also demonstrates how to extend Story Theatre by using newspaper clippings, personal experience, history, commercials and how to use the Lessons from Section 2 as the foundation for presenting the stories. There are eighteen activities in all.

Paul observed that after teachers had some experience with the AIP, usually in their second year of the program, they began to see how the theatre lessons could connect to other subjects. Often the integration of the drama/theatre activities with another subject is suggested initially by the children. Sometimes it comes up naturally in teacher meetings. Usually it is something that Paul has to monitor and help the teachers process themselves.

Paul defines arts integration as follows:

> *Integration involves familiarizing a teacher with the aesthetic discipline of an art form then showing how to intersect it with some on-going activity involving another academic discipline with which the teacher and the students are familiar. I have thought up until now that you had to teach the full art discipline to the children before you could start making the integrated leaps. You do not. You can follow the interest of the learners. I call it "following the path". If you "follow the path" of the learners' interest in the curriculum, you find that you can add discipline skills to fit in along the way and teach them as you're going. But the teachers need to have been exposed to the full discipline before.*
>
> *So, therefore, it is much more important that I have led a thorough teacher workshop before I set foot in the classroom. I used to waste a lot of time teaching plain theatre exercises. Well, I don't do that so much any more. I always do stretching, always do vocal exercises, but the role that art plays in the classroom now is to mediate learning. My first question is, "What have you been learning about?" Thus theatre serves as a mediator for the kids to express what they have been learning about in a manner in which they are not familiar. So instead of writing it down or talking [about it]. They show it. Art mediates one form of expressions into another. (Paul--12/19/95, amended in an email message 3/12/99)*

Paul stated that the full implementation of the AIP would probably take at least five years.

Dave Betts started working with the Tucson Pima Arts Council as a graduate student in the College of Education at the University of Arizona. Dave, Paul and Dian Magie from the Arts Council, applied for and received a grant from the Arizona Arts Education Research Association (AAERA) to study the effects of the AIP program, which had been in schools for three years, on student perceived self-efficacy and attitudes about school and the arts. This initial study concentrated on participating teachers of fourth grade students who were more or less volunteers. Four arts disciplines were studied: music, dance/movement, theatre arts and visual arts, for one semester in four schools. The study was based largely on the AIP Lesson Outlines that had been prepared by Paul and the arts council with contributions from arts education specialists in the four disciplines. One of four teachers who participated in this study was Trish, a fourth grade teacher at Mesquite Elementary School. The students of her fellow fourth grade teacher, Rita, served as the control group.

A subsequent grant from AAERA supported a study of a year long theatre arts AIP intervention at two schools. Dave was the principal investigator and eventually wrote his dissertation on these two studies, "Art as Mediation for Learning: The Arts Integration Program", completed in 1994. The study, based on the ideas of Vygotsky and others, found that when the arts are available in a learning environment, can facilitate the construction of knowledge.

Early in the 1993-94 school year, Trish and another teacher from a different school district who had participated the previous year, met with Paul to make plans for the coming year. Both classroom teachers had felt overwhelmed trying to learn four art forms simultaneously and suggested that they continue with one art form only. They recommended using the theatre lessons because they felt the lessons were the most logically constructed and had been the easiest for them to learn. It was decided also to include peer mentoring in the program this year. Since Rita was planning to participate and there would be two fourth grade teachers, Trish asked all the third grade teachers to join them. One of those to sign on was Kathleen.

The Arts Integration Program was re-designed to rely heavily on peer mentoring: the more experienced AIP teachers, in this case Trish, modeling the lessons, as Paul had done, and doing classroom observation with the new teachers (Rita and Kathleen) when they tried to use the new techniques. All the teachers were video taped and kept journals about their experiences. Weekly teacher meetings with Paul provided a place for discussion, lesson review and questions. Dave was often a participant observer in his role as researcher at the weekly teacher meetings as well. It was clear, as Dave noted, that scheduling was a major issue for teachers unaccustomed to this degree of professional collaboration.

It was seen that by the second year of involvement in the AIP, the teachers began to incorporate some of the techniques into their teaching. Paul noted that they began to be able to incorporate the AIP Theatre Arts Lesson Outlines into their current subject areas. Teachers reported that they could tell from the students' participation in the theatre arts activities how well they understood the required material. This evaluative outcome was one effect noted in Dave and Paul's study. The program had shown to be generally effective in meeting academic goals and it had a beneficial effect on the classroom learning environment. Other teachers, not in the AIP, observed that the AIP kids behaved better in assemblies. The AIP kids' posture, public speaking and general deportment showed improvement.

In a published paper, Dave and Paul reported that the peer mentoring had a positive effect on teacher professionalism and collegiality and that teachers were more likely to use constructivist techniques and be less isolated (Betts, Fisher, & Hicks, 1995).

The next year (1994-95) still supported by the TPAC grant, the two first grade teachers who did cross grade activities with Trish and Rita also joined in. Since these teachers and their students were already working together, this seemed a natural progression. Unfortunately Kathleen was transferred to another school which was not participating in the AIP. At the end of that year, one of the two first grade teachers elected not to continue citing time constraints especially the pressure of having to attend additional meetings. But the other, Maria, remained actively involved.

PART TWO--THE CASE STUDY

Early in the fall of 1995 at a meeting of the TPAC Advisory Board, Paul and Dave discussed the success they were having with the Arts Integration Program in a number of city schools. They were, however, at a loss to explain just what was happening at Mesquite Elementary. At all the other schools, the principal had mandated the implementation of the AIP school wide, and Paul worked with entire faculty. But at Mesquite, participation was entirely voluntary and had grown from Trish in the first year to include nine teachers (just under half the faculty) who were ready to start the program that year. I had recently joined the university faculty and was attending one of my first official functions as the Theatre Education Specialist[3]. My previous research (McCammon, 1994) led to me believe that there might be something in the culture of this particular elementary school that promoted not only the arts, but also teacher participation in new learning.

Dave and I set up a case study which would examine the culture of Mesquite Elementary School to determine what aspects may have led to such a significant number of teacher-volunteers. The role the principal played in the AIP was an important factor as well.

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[3] While this paper represents the collaborative efforts of many people especially my collaboration with Dave Betts on the case study and my collaboration with the teachers during the in-service class, I have chosen to write in the first person. I experimented with referring to us all in the third person and decided that approach was not only artificial (and a little silly), but it also created a distance between the researchers, Dave and I, and those we observed. I felt it was important to write in the first person during my description of the in-service class as I was to some extent researching my own practice. By writing in the first person throughout, I hope to create a sense of consistency and include my own observations of events in the case study while still, I hope, making it clear that I am telling someone else's story, not my own.

Another purpose of the study was to determine what effects the theatre lessons were having on the school community--teachers, students, parents, etc. The case study is summarized below.

Theoretical Framework

The study, especially the construction of the interview protocols, was informed by the literature in three areas: 1) the relationship between the culture of schools and teacher learning, 2) the effect that the arts can have on mediating learning, and 3) the role drama/theatre can play in helping students to learn.

The culture of schools. As Sarason (1982) points out, changes in schools, especially the implementation of new teaching methodologies, are problematic because of the pervasive norms of teacher autonomy, independence, practicality, non-intervention, and self-reliance inherent in the culture of schools. The strong presence of these norms often prevent teacher from creating norms of collegiality and interaction. As Maeroff (1993) notes, ". . .teamwork, for almost any purpose, is foreign to most teachers. The measures of most teachers' success usually rests on how adept they are at working on their own" (p.514).

Bird and Little (1985), Little (1982), and Rosenholtz (1989) demonstrate that the traditional norms of teaching can be replaced with the norms of collegiality and shared work through careful support from outside personnel. Left alone or when presented with too many seemingly insurmountable problems, teachers will seek the safe haven of independence and autonomy in order to protect threats to self esteem (Ashton & Webb, 1984; Rosenholtz, 1989).

Rosenholtz (1989) found further that one of the strongest features of effective schools was the presence of shared goals. In schools where teachers perceive a high degree of goal consensus, they are also likely to perceive a high level of collaboration and commitment. In schools where there are ambiguous goals or a multiformity of goals, Rosenholtz found that the norms of self-reliance and professional isolation are encouraged.

Cuban (1984) reports that the most effective improvements in schools over time have been the ones which have not altered significantly what teachers do in a classroom, but have found ways to help teachers improve what they already do. Most of the changes in individual teachers have come about because the teacher has changed her beliefs about what works best in her classroom for her students.

There appears to be a strong link between teacher change and administrative support. Change theorists agree that successful innovation efforts cannot take place without a radical change in the traditional hierarchical structure of schools empowering both teachers and students (Elmore, 1987; Louis & Miles, 1990). Teachers must become active collaborators with the school administration and district office, with their students, and, most importantly, with each other (Foster, 1991). Few changes can occur unless teachers have help in the form of teacher aides, new materials, time to work, and peer support. Without this visible administrative support, teachers are not likely to perceive and treat the change efforts as important (Louis & Miles, 1990).

Arts mediation of learning. The concept of mediation put forward by Vygotsky (1978) suggests that art can mediate learning. The interaction of the human with the environment through the use of tools or signs is the fundamental basis for mediation. Art, it is suggested, provides mediating signs for the emotional aspects of life. Developmentally, according to Vygotsky (1986), external objects are signaled to and manipulated. Then, signification occurs and the growing human is able to manipulate these objects internally. "The process of concept formation . . . is not a quantitative overgrowth of the lower associative activity, but a qualitatively new type . . . characterized by the immediacy of intellectual processes, this new activity is mediated by signs" (Vygotsky, 1986, p. 109). Vygotsky attempted to show that the child incorporates cultural tools through language, and that the child's affective and cognitive psychological processes are, therefore, ultimately determined by his social cultural surroundings (Van der Veer & Valsiner, 1991, p. 358).

According to Kozulin (1990) an activity that is generative of higher mental processes is a socially meaningful mediated activity. Sources of mediation can be material tools, symbolic systems, or the behavior of another human being. Activities such as dance, music, visual arts, and theatre are rich sources of mediation. Vygotsky, Kozulin wrote, paid particular attention to semiotic mediators, "from simple signs to complex semiotic systems such as works of literature . . ." (p. 114). Moll (1990) discusses the implications of mediation for education, citing the importance of activity-based as opposed to skills-based learning. In a classroom, he proposes, that

> Reading and writing occurs in many ways, usually integrated as part of a broader activity . . .The topics and activities are very often of the children's own choosing. Each of these activities also represents a social situation where teachers can assess children's performance, the type of help they need; and whether the children are taking over the activity, making it their own. (p. 9)

Research conducted several years earlier (Betts, Fisher & Hicks, 1995) found that the children, as a result of the theatre lessons, had changed their attitude about why it was important to learn the arts. At first they saw study of the arts as directly related to a career in the arts; for example, to be a writer, clothes designer, artist, "be on television" (p. 9). After a semester study, the students began to perceive that the arts could also help them academically (e.g., learning about art would help in a school subject) or cognitively (e.g., learning about art would help in acquiring a skill such as reading). In a second study, a year long, student perception of the arts expanded to included more focus on meta-cognitive levels and direct application to their own lives (no examples of these statements were included in the paper.) The teachers reported observing higher levels of student self-confidence and cohesiveness; as a result, risk taking improved. Betts, Fisher, and Hicks also found that

> . . .the teachers showed improvement that paralleled the children's. Skills [in teaching the arts] and self-confidence grew together. . . . The level of teacher collaboration in all areas increased based on working together on the AIP lessons. (p. 20)

Drama/Theatre as a learning medium. Creative drama is defined in McCaslin (1996) as "improvised drama" for participants of all ages. Creative drama specialists usually make a distinction between *drama* (participant centered, shared within the confines of the group) and *theatre* (formal play production or play making for an audience). There is much debate among drama/theatre educators world-wide over the use of these terms. In the United States, there are those who prefer the term "theatre" to distinguish theatre as a separate and distinct discipline on the same level as music, visual art and dance. The use of this term also makes a distinction between performance and dramatic literature. Others, especially those in Canada, the United Kingdom and Australia, prefer the term "drama". For these educators, the word drama is more inclusive and emphasizes the process of drama (games, improvisations, process drama, playbuilding, etc.) over the product of drama (public performance of a play, readers theatre, choral speaking work, etc.) In this paper, the terms will be used more or less interchangeably, although there were philosophical differences between Paul and myself. Along with teaching improvisation, empathy through role play, and creativity, Paul was concerned with teaching children performance skills and often pushed for a public demonstration of the theatre lessons or story dramatization. My own approach with the teachers was more process oriented. All the activities we did in the in-service class, with the exception of the storytelling and the puppet plays, were geared for sharing in the classroom only, not for public performance. That is not to say that I totally ignore presentation skills; if a public performance were planned for any drama activity, I would be the first to advocate that it be as polished and proficient as possible.

In my own university classes I usually present three philosophies for teaching drama which I learned while a student of Lin Wright's at Arizona State University. According to Lin, drama can be taught to learn: 1) about self and others (e.g., Way, 1972); 2) about theatre (e.g., Spolin, 1963); and 3) through drama (e.g., O'Neill & Lambert, 1982). My students usually find that they agree with all three approaches, but their own teaching philosophy will usually pull them more toward one approach.

Despite these differences, most drama/theatre teaching goes further than merely presenting improvisations in a classroom. When I was teaching high school and was largely performance oriented, virtually everything my students did included self and peer assessment. Students learned to articulate what made a good performance and what they were learning. In this way, they were learning on a multiple levels--physical, cognitive, and metacognitive--although at the time I would not have known those words to use to explain what my students did. Now armed with a doctorate in education and seven years of college teaching experience, I can use those educational buzz words. When classroom drama, on any level, involves both doing and reflection, students have the opportunity to construct their own knowledge first kinesthetically (Gardner, 1983) and then cognitively (Bruner, 1966). Students learn with their whole body. Because role play requires the participants to see the world through another's perspective, drama can have the ability to improve empathy and interpersonal intelligence (Gardner, 1983). As the previous discussion on the mediation effects of the arts noted, drama activities ideally support Vygotsky's notions of learning by doing.

Research Design/Data Gathering

The study employed qualitative case study methodology using what Erickson (1977) termed "focused data collection" or data that are collected through participant observation. Principal data collection came from interviews I did with most of the key stakeholders--the teachers, the principal, and Paul. Paul was interviewed twice, once in the beginning to get some history of the AIP and then again in June to get his perspective of events that occurred that spring. One of the nine teachers, Kathleen, worked part-time and only came to campus two or three days a week; scheduling conflicts prevented me from doing a full interview with her although I did observe Paul in her classroom. I did a short follow-up interview with the four teachers who elected at the end of the school year not to continue the following year.

Three groups of students were interviewed by Dave and I--five fourth graders in Trish's class just completing the lessons, five fifth graders and five sixth and seventh graders in a middle school who had been in Trish's class in the first three years of the program. Dave did phone interviews with some parents of these students.

All interviews followed a set protocol; that is, each group of students and each teacher and the principal were asked the same open ended questions concerning their feelings about being involved in the theatre lessons, and their perceptions of the arts integration program--how and why it worked and how they have been changed by the project. Some questions, drawn from Dave's earlier studies, focused on the participant's view of the arts and the importance of the arts in his/her life. Questions were included that asked the participants to describe their perceptions of the school climate and the interactions among members of the school community and of the school administration's support for the program. This latter set of questions was based on a previous study of teacher workplaces conducted by Rosenholtz (1989). (See Appendices A-F for the interview questions.)

Observations also were made of teacher meetings with and without Paul and demonstrations of lessons by Paul and Trish. In some cases Paul met with the teachers at times that I could not attend and Trish tape recorded those sessions. Other data came from demographic information about the school and school district, historical documents created by the arts council, and previous research completed by Dave and Paul. Permission to conduct the study was obtained from both the University of Arizona Institutional Review Board and the school district. The teachers and principal consented to be interviewed, parents gave their permission for their interviews and those of their children, and the students themselves consented to be interviewed. All interviews, except those of the parents, were tape recorded, and later transcribed. Many of the class observations were also tape recorded.

Data collection began in December of 1995 and ended in June of 1996.

Data Analysis

Interview transcripts, field notes and documents were analyzed for key concepts. To a large extent these concepts were already embedded in the organization of the interview protocols, but during analysis values attached to these categories were examined and unanticipated concepts that emerged from this level of analysis were noted. A series of assertions were formulated and the data searched again for confirming and disconfirming evidence (Erickson, 1986.)

Paul read initial abstracts of the initial abstract of the study, made comments and voiced objections which have been included in this draft. Trish received a copy of an early draft of this report, but has not yet commented on it.

Researcher Perspective

Data gathering for the study took place nearly three years ago and the in-service class was held two years ago. While I had done some preliminary analysis and formation of assertions, certainly enough to help me develop the in-service course and make a few conference presentations, I had never written up the whole project. I think that I needed time to learn more about teaching drama in an elementary setting before I could bring this project to completion.

When I began the study with Dave, I had fifteen years as a high school drama teacher in Tennessee and several years of college teaching behind me, but I was new to drama/theatre education. Virtually all my previous research involved looking at classroom teachers (McCammon, 1992, 1994, 1995); most of my work since has also focused on the education of pre-service drama teachers (e.g., McCammon, Miller, & Norris, 1998). I was initially motivated as a researcher to learn how teachers negotiate their work and create their own culture and in this I am greatly influenced by the symbolic interactionalist literature (Berger & Luckmann, 1967). Now I am engaged in learning how to have an effect on the culture of schools, especially for drama teachers, through teacher preparation both on the pre-service and in-service levels. Despite the fact that I attended teacher meetings, observed classroom sessions taught by Paul and Trish and even told stories in Trish and Rita's classes, my primary focus was undoubtedly on the teachers.

I was motivated to offer the in-service class largely because I had gotten to know the teachers personally. When I was completing the data gathering I was very moved by how the teachers, especially Trish, would go out of their way to accommodate me. I felt guilty about this, after all, I was the intruder into their world. I knew that Trish especially was disappointed by how things had turned out during the time I observed at Mesquite. I offered to teach the in-service class because I wanted to give something back to the teachers. The course, I felt, would benefit us all--they would have a structure to facilitate their learning and would get rewarded for their efforts with a salary increment. I would have the opportunity to learn how to teach classroom teachers, a population I had little experience with thus far. We learned from each other and I was truly sorry when the class was over.

My interviews with the students, coupled with my own classroom teaching, have greatly expanded my own understanding of drama in elementary classrooms. I have also found that my appreciation of Paul's work expanded post-data gathering as I read, re-read, and analyzed my interviews with him and listened to the tapes I made of his classroom lessons. I will freely admit that I am just now coming to understand Vygotsky and I am indebted to not only Dave for his help in this area but also to Betty Jane Wagner whose book, Educational Drama and Language Arts: What the Research Shows, (1998) inspired and enabled me to go back and finish my analysis of the case study and the subsequent in-service class.

Results

Nine teachers participated in the Arts Integration Program during the 1995-96 academic year. These included Trish and Rita (fourth grade), and Maria (first grade) and Kathleen, a part-time third grade teacher, who had been involved previously. Two second grade teachers, Betty and Lucy, a third grade teacher, Loraine, and two teachers who taught combination classes--Eloise (second/third) and Debbie (fourth/fifth) also joined the group. As will be described below, teacher interviews and observations of teacher meetings confirmed that there was a high level of collegiality at Mesquite Elementary School. Furthermore, teachers willingly sought out new learning and respected the teacher leadership of Trish and Rita. The teachers noted that they benefited from the lessons and they could see benefits for their students as well. These were more or less the anticipated results of the case study.

The study also produced some unanticipated results. The teachers had to make some important changes in the way they learned the theatre lessons. Previously Paul had met with the three or four participating teachers and discussed each lesson ahead of time. Then, he came into the classroom and modeled the lesson for the teachers and students and the teachers were expected to continue to practice that lesson until he came again. The teachers had observed each other and discussed their classroom experiences in after-school meetings. Some of these observations were made possible by the school principal who taught a teacher's class while she worked in another teacher's room.

Paul was not as actively involved in the school during the spring term when the observations were made. From comments he made, it is possible that he assumed the peer mentoring model was fully implemented and would continue to work on its own. Paul worked out school visit dates with Trish who then set up a teacher meeting before school. The teachers planned a time for Trish to model the up-coming lesson while Rita and Maria taught the students of the observing teachers. The teachers were not observed meeting after school to discuss what they were doing. Paul continued to come into the teacher's classrooms. Sometimes the teachers merely watched his work, other times they were actively involved. Later in the year, Paul met with the teachers after school, mostly to try to plan a public performance of the theatre games. This idea was later abandoned. One of the new teachers was extremely uncomfortable with peer coaching, so the teachers dropped the peer observations for all the new teachers. Gradually over the semester, the new teachers began to lose interest in the theatre lessons. By the end of school several of them--Lucy, Kathleen, Loraine and Eloise--stated that they did not wish to continue the following year. The others were determined to continue, but were discouraged by their experiences that spring.

Both the anticipated results and the unanticipated results are described below.

Anticipated Results

Positive School Culture. The study found that many of the conditions which would support teacher change especially through peer mentoring and reflection appeared to be in place at Mesquite Elementary (Rosenholtz, 1989). There seemed to be a supportive and collegial climate; teachers reported that they talked to one another frequently and often shared materials and teaching ideas. For example, when asked, "When you are at school, what do you usually talk about with the other teachers?", the response of Betty, one of the second grade teachers, was typical:

> *We usually talk about the kids and what we are doing. . . . We do a lot of sharing in the building, new things that we are doing. If we get something that is really fun and exciting in the classroom we want to share with teachers and maybe share ideas so that they can do it if they want to. (Betty--3/8/96)*

The teachers also felt that there was a "family" feeling at the school as Debbie stated, *"This is a very social place and I love the people here, it is like family"(4/16/96).* Every teacher gave specific examples of teaching materials she had either given another teacher or had been given by another teacher. Trish had this story which exemplifies the climate at Mesquite:

> *I can remember when I came to Mesquite. I had been in a different kind of job--I wasn't in the classroom. At that time Betty was in 1st grade and most of the kids I had were first graders. Betty would just say, we're going to work on money and then she would send me this big box of money. (Trish--3/1/96)*

A supportive norm for teacher learning appeared to exist in the school. Teachers reported that they frequently took in-service classes offered by the school district and the university extension program to get new ideas for teaching. These in-service courses also resulted in a salary increment. Other sources of teaching ideas came from resource books and journals they subscribe to, conversations with other teachers and inspiration during periods of reflection:

> *I learn a lot of things from just watching and listening--other teachers. Well, like theatre arts--at that twilight period in the morning when you're almost awake, but not quite and I get an idea in my head and I have a new theme I would like to present to Paul and see what he thinks about it. (Betty--3/8/96)*

This particular school district does not have arts or physical education specialists in the elementary schools, leaving the teaching of these subjects to the classroom teacher. Most of the teachers reported that prior to their participation in the theatre lessons, they were already doing some form of the arts in their classrooms. Their activities--visual art (drawing, coloring), arts and crafts, readers theatre, square dancing, singing, ballet--were things they themselves were good at. The principal, Luis, supported all forms of art in the school. He helped Mesquite teachers apply for grants to bring artists-in-residence to their classrooms. During the period of the study, a Chinese artist worked with the children teaching them stories and paper folding and painting. While the in-service class was going on, a Native American storyteller worked in the classrooms.

Most of the teachers heard about the Arts Integration Program from Trish who asked them if they wanted to participate also. The following teachers' responses were typical of their reasons for joining in:

> *Just give the kids another exposure. I think every time they are exposed to another form of art it can maybe grab one to two kids that want to go further with it and it just leads to more creativity, more learning. (Loraine--4/2/96)*
>
> *Well, I saw the stimulation in [Trish's] classroom, so I thought that would be good for my students too. (Rita--3/11/96)*
>
> *I think I remember hearing about it last year and I think Trish asked if I was interested and she didn't immerse me in it, she just asked if I was interested and like I said because that [drama] is my weakness, I want to grab anything in that area. (Debbie--4/16/96)*

Principal's role. The high level of collegiality at Mesquite seemed to extend to the principal's office. All the teachers reported feeling quite comfortable talking to Luis, the school principal. *"He is the kind of person you feel real comfortable with*[4]*,"* one teacher said.

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[4] No teachers are identified by a name in this section dealing with the Principal's role.

Another echoed that sentiment by noting, *". . .we're on a good friendly basis; he's pretty open with everybody."* The subjects of their conversations generally fell into several categories: problems with students, letting him know about something that is going on the classroom that day, and working on programs for the school. While most conversations seemed to be on school related matters, several teachers commented that they relied on Luis for support for personal problems.

The teachers reported that Luis was in their classrooms frequently, *"Luis comes into the classroom often and so he knows the kids."* Others noted that they invited him to come to their classrooms, *"Sometimes inviting him in for a special project that is going on in the classroom, so that he can come and watch it too."*

Several teachers said that they appreciated Luis because he treated them like professionals:

> *We have a wonderful principal here and I just love him. He is so willing to treat us like professionals. He is willing to let us all have our own methods and what works best in our classroom. He is very supportive.*
>
> *He feels we are professionals and he lets us do our own judging of what we need to do to teach and he knows we're going to get it completed.*

Luis said that his conversations varied when he talked to the teachers outside of faculty meetings:

> *Informally most discussions are curricular or concerns about kids or their families and the situations they are involved with--personal issues about our own families and how*

> *things are going, planning get togethers--holiday get togethers. We as a faculty just enjoy each other's presence and company and friendships. So we discuss life in general. Not just the strictly educational concerns and issues. (Luis 4/15/96)*

When asked, "How would you describe your principal's role in the AIP?" some teachers noted that Luis had found the money to pay Paul to come back for another year, but most reported that that Luis was supportive, but not actively involved:

> *I think basically his [role] is more of support. . . . basically he has a kind of back seat as far as actually doing it or running it or anything else because the teachers are more involved with it. So I think as long as he knows that it's a good program and that the teachers want it and like it then he'll support it and I think that is all that is necessary.*
>
> *I think that he is really happy that Mesquite is participating in the program and I know that he has been very supportive as far as helping to watch the kids and letting us go back and forth [into each other's classrooms].*
>
> *Probably more of just an on-looker.*
>
> *Kind of back seat, but very supportive.*

Luis's view of his role was consistent with what the teachers reported:

> *I think my role as principal is of creating conditions where people can grow and become more effective. I see it in that regard of providing that opportunity for the teachers to look at something and say this is worthwhile, it's challenging. (Luis--4/15/96)*

Previously Luis had substituted in a classroom so the teachers could mentor each other. He recognized that peer mentoring was crucial to the teacher's work.

In summary, one could conclude that Luis contributed to the friendly atmosphere of Mesquite Elementary. He helped the teachers with the things they needed him for--dealing with problem children and parents. He enabled the teachers to participate in the AIP by providing financial support and then getting out of their way! The teachers' comments, that they felt he treated them as professionals, seem to indicate that was precisely what the teachers wanted from their principal!

Benefits to teachers. The teachers found that they personally benefited from learning the theatre lessons by becoming more confident and better risk takers. As Loraine observed:

> *It has given me a chance to learn more. It has opened my eyes to other kinds of theatre that I've never really been involved in. . . . I never really did theatre because I was always very, very shy. Being a shy person it's made me see how important this is. (Loraine--4/2/96)*

Lucy added the following:

> *I'll tell you, it is a mixed blessing, because I do it, right after I go into Trish's room because it is still fresh in my mind. And I know I should maybe be doing something else that I had on my lesson plan but I put that aside to do the arts and then when I do it, it goes over so well with the children that I am glad I did, but still in the back of my head I'm thinking I let this slide today . . . because I wanted to get this in. (Lucy--3/12/96)*

Trish found she had benefited in numerous ways:

> *I have never had a large group [of teachers] like this trying to really get them working as a group and supporting each other and I think that it really has enhanced my ability to deal with the classroom atmosphere. . . .I guess I'm more confident as far as teaching a large group--actually having people come in and watch me do that. I guess it has made me more confident as a classroom teacher. . . .I really enjoyed watching Maria. She is a wonderful teacher. It really made me feel good about teaching and it makes me feel good about my peers. (Trish--3/1/96)*

Rita found that not only had she opened up more in the classroom, but that she was more inspired to bring in other art forms:

> *I guess that it helps me to aware too that--not to be so inhibited and to go ahead and show the students how people would act or how they would do things. I even took a storytelling workshop at the beginning of the school year and so I tried to do more storytelling myself with my students.(Rita--3/11/96)*

Teacher leadership. In schools where there is a high level of collegiality, there is likely also be an acceptance of teacher leadership (Rosenholtz, 1989). Mesquite Elementary certainly proved that point. Luis described the role that Trish and Rita had played in getting the AIP off the ground and keeping it running and how they worked with Paul's expertise:

> *Their enthusiasm for the program was contagious and, of course, their dedication and just commitment to the program gave everybody a sense of hey, this must be worthwhile and indeed it was. Another aspect is also Paul's role. I think one of the best ways to*

> *enhance our curriculum is to have people such as Paul, talented, creative people, become part of that instructional program. (Luis--4/15/96)*

All the teachers acknowledged that Trish was *". . .one of the biggest things that keeps it together. Because she is very enthusiastic, she calls the meetings, she coordinates it very well" (Rita--3/11/96).* It was clear in the early morning meetings, that Rita also played an important role in getting the group organized. Those meetings were very hectic, teachers arriving at all different times and four or five conversations going on at once. Rita was the one who usually got the group back on task until the separate conversations erupted again. Somehow by the end of the meeting time, everything for an observation or a visit by Paul had been worked out and lots of news had been exchanged in the process.

If Trish and Rita provided the glue that held the program at Mesquite together, Paul was definitely the lightning spark that gave it life. I have been sitting in a classroom when the teacher announced that Mr. Fisher was coming to do drama and watched the whole group of children literally light up. In the classroom he was absolutely tireless. I watched him teach two or three sessions back to back and the last group got the same level of energy as the first. He charmed teacher and student alike.

The teachers had a lot of praise for the way Paul worked with the children. Rita described how Paul built on what she had already done with the theatre lessons:

> *Oh, the children love him; they can hardly wait until he comes in. And it really adds to the whole curriculum. We've done the lessons, but when he comes in he will quickly review the lessons that we've done and all of a sudden he just adds his enthusiasm and*

> *he really gets them all keyed up and everything. (Rita--3/11/96)*

Betty liked the way he related to the children:

> *He is so good with the kids because he keeps it moving and he is very encouraging or he says it just the right way so that if they don't have it quite right he just kind of [helps them]. (Betty--3/8/96)*

Paul was also able to teach teacher and student at the same time, as Lucy describes:

> *Oh, he is delightful, just delightful. I mean that man is so full of energy; it is just amazing. And he is very good with keeping the children's attention. He is very dynamic. I get the biggest kick out of him because when he is trying to teach or make a point, he is looking at me when he is saying, "And this is how we..." I understand exactly what he is saying [through] his eye contact. He gives me hints on what I can do. He is very vivacious. (Lucy--3/12/96)*

This excerpt from the field note data will illustrate Paul's teaching style:

> *Paul had gone into Kathleen's third grade classroom. The class is held in a small portable classroom on the school grounds. The class was quite excited to have Paul there and he continually had to admonish them to control themselves so they could get their work done.*
>
> *He began with physical warm-ups, stretching, twisting, rolling exercises. Then he did vocal warm-ups finishing with the tongue twister "Unique New York". The children repeated the phrase several times with Paul and then on their own. Then he went around the room and listened to every child say the phrase. Sometimes he praised*

the child, sometime he helped him or her say the phrase correctly and sometimes he just listened and moved on quickly to the next student. At the end he said to Kathleen, "You could probably stand to practice that more."

Then he told the children that were going to get ready to do a presentation. They were going to present for an audience examples of some of the games and activities they had played in class. "Let's review what you have learned," he told them. "What was your favorite thing we have done this year?"

One boy suggests the Parent-Child themes. Paul asks the child if he saw the Christmas show. "Remember how many people were there and how noisy it was?" Paul asked. "If you do that game, you are going to have to speak loud and clear. What other games have you liked?"

Paul lets this discussion go for several minutes and then he turns to Kathleen and he says, "I think they've remembered everything we've done in here, have you been practicing?" Kathleen says that some of the games they haven't done in a long time. "Wow!" says Paul to the children. "I'm impressed that you remembered everything so well."

Paul goes over to the blackboard and he writes "Good Performers." "If we are going to do a presentation, we are going to have to be Good Performers. I'm going to write these down and I want your teacher to make a copy for each of you. What are some of the things, that good performers do?" he asked the class.

"Not interrupting" suggested one child.

Paul begins to fill the board with their suggestions:

"Listening."

"Be prepared."

"Self control."

"Pay attention."

With each phrase, Paul stops and discusses with the children what they meant to make sure they understood. "There's something else I'm thinking of that I mentioned a minute ago."

"Practicing," suggests a child.

"That's not the word, I was thinking of, but I'm going to put it on the board anyway because that's really important. A good performer has to practice."

"Speak loud," says one child.

"That's what I'm waitin' for!" says Paul. "Speak loud--Good Performers speak loud and clear. What about one of my favorite expressions, you hear me say a lot when you're acting. I don't want to see Theatre-of-the----"

The children don't seem to know what he wants, but they do have some other suggestions to add to his list. "I'm going to tell you want I was thinking of. Have you ever heard Mr. Fisher say Theatre-of-the-Behind?"

"No," answers one boy.

"You never heard me use that expression?"

"No," replies Kathleen and some of the children.

"This is Theatre-of-the-In-front," says Paul and he faces the class. "This is Theatre-of-the-Behind," and he turns his back to the class, "Can you see me? You can see my back, right? Is it very interesting? Can you see the way my face is moving? So a good performer faces the audience." Paul writes this on board. Paul announces that they may add more things to the list, but they may come to them as they work today.

Then Paul begins the games. "This game requires some one who can think think fast, serious fast thinking." He selects a girl who comes and sits in the chair in the front of the room. He says to her, "Now your duty in life is to stay on this chair. You do not want to give up this chair to anybody, under any circumstances. However, we're all going to get one chance to come up and give you a reason to get off the chair. Then you (the girl on the chair) have one chance to give a good reason why you should *not* *get off the chair. And we'll judge. Often there's no contest. You've got to use all of your acting skills, you've got to be believable. You can't come up and say, 'Get off the chair, get off the chair, get off the chair.' Hellooo. This is not good, this is not interesting. So you've got act, you've got to make us believe you. So, she's on the chair, who thinks they've got a reason to get her off the chair?"*

A girl is selected and comes to the front of the room. "No theatre of the behind," Paul says. "Get close to her so we can see you."

"Hello," says the first child. "Would you like to get off the chair please?"

"No, thank you," replies the girl on the chair.

"I have this really good reason why you should."

"Why?"

"'Cuz I'll give you a hundred dollars."

"No thank you," replies the girl on the chair.

"Well, wait a minute!" cries Paul. "'No Thank you'?" he says in disbelief to the girl on the chair. "A hundred dollars to get off the chair? 'No thank you'? Wait a minute, I think you have to give a good reason not to get off the chair. What would be a good reason? How could she turn that money down in a good way? What could she have said?"

"I've already got that kind of money?" suggests a boy. Paul agrees and tells the first asking girl that she is going to get the chair because the other girl didn't give a good reason." Paul asks for another volunteer to try to get Girl 2 off the chair.

"Get off my chair," begins the next student. Paul stops her and makes her say it again louder. She begin again. "Get off the chair."

"Why?'

"Because."

"Because why?"

"Because I want it."

"So?"

"Is that a good reason?" Paul interrupts. "Just 'cuz she wants it?"

"I'll give you fifteen hundred dollars."

"I already have five thousand, four hundred and ninety eight dollars," Girl 2 on the chair says. Paul sends the girl seeking the chair to her seat and asks for another volunteer. "We've tried bribing her," Paul says. "That doesn't work. Who can come up with another completely different reason to get her off the chair? Make us believe you, now. We've got to believe you."

"Get off the chair," the new boy says, "or I'll beat you up."

"No," the girl replies casually, "I have ten wrestlers and five elephants."

There's lots of laughter. "She's good," Paul says. "She's good."

Another boy is selected and he comes to the front of the room. "Get off the chair," he says.

"Why?"

"There's a snake under there."

"No there isn't."

"How much do you want to bet?"

"I'll bet you a thousand dollars. See," she says looking under the chair, "there's no snake under it."

"Hah! She looked!" cried Paul. "If she hadn't of looked, I would have kicked her off the chair because she would have had no right to say there weren't any snakes.

But she looked and she made me believe there were no snakes. (To the boy) You have to sit down. Now, wait a minute. I've used this word two or three times. I think I need to add it to the list here. A Good Performer is (he writes) Believable. You've got to be Believable."

"Will you please get off the chair?" the next boy asks.

"Why?"

"I hope you know your grandmother's had a heart attack."

"My grandmother died ten years ago."

"Oh! What a great answer!" Paul cries. "I was about to say, 'Get off the chair' but that was a great idea. She's clever." Paul goes on to discuss with the kids comeback they might have had to this answer involving the other grandmother.

"Please get off the chair," the next girl says.

"Why?"

"Because I've been working so hard."

"There's a chair right over there."

"Sit down," says Paul and he selects another volunteer. You got to think fast and keep it going." The next student comes up but has trouble having a reason to get the girl off the chair. Paul reminds the children to look at the list and the item "Be prepared"; he reminds them that they have to be prepared before they get up to play this game.

Several other students try, to no avail. Finally a boy comes up.

"Get off the chair."

"Why?"

"Because you just got robbed."

"No I didn't."

"Yes you did, I just went by your house."

"My house is locked up and I--"

"Wait a minute," says Paul. "How did she know?"

"I was just there a minute ago," she answers.

"You're sitting on the chair," Paul says. "He's just come from there." She says her house is burglar proof, but the boy claims that the robbery is going on right now. Paul tells them that when there doesn't appear to be answer, the class gets to vote. "Put your hand up if you think he's given a good enough reason to get her off the chair." Most of the hands go up and there's a big cheer from the children in the class.

"This is the last one," Paul says. "You've got this game now, you can play this game without me. I want to play some of the other games."

For the rest of the time in the class, Paul continued to play other games and variations of the games that the children had already learned. They played Who's on the Chair, Parent Child Themes, and Machines. He reminded them that he would be back on April 1st or the 2nd and at that time they would talk more about their public performance. The whole lesson lasted about fifty minutes. (Field Notes--3/18/96)

The children's interview data described below demonstrate how well the children remember both the performance terms on Paul's list and the games!

Peer Mentoring. As was noted earlier, when Paul first designed the AIP, peer mentoring was a key factor. Most of the new teachers said they were comfortable with another teacher coming into their classrooms:

> *Oh, I think it [peer coaching] is fine. Rita came to observe me and then I observed Trish and I observed Maria, and, of course, you are nervous when you are in front of somebody and I think works out really well. But you see in this building we all get along really well. There isn't anybody that tries to out do everybody else or anything else like that. . . .I don't feel threatened. I feel nervous when somebody comes in and watches me, but I don't feel threatened. And that makes a difference. (Lucy--3/12/96)*

Just as the teachers did not expect a child to get up in front of the class if he or she was reluctant to do so, they did not press each other to be observed by a peer mentor as Maria explains:

> *I was supposed to do that [watch another teacher], but the teacher that I was supposed to do it, didn't feel comfortable with me going in. And I said, "That's fine." . . . Trish and I decided well, that's all right if they don't want us to and that's why they felt more comfortable just coming in and watching Trish and then going back and doing it on their own. . . . We didn't want to put that added pressure. The option was there and I told them if you need any help, I'll be here to talk to you if you want. (Maria--3/5/96)*

All the teachers agreed that the modeling that Paul and Trish did was an important factor in their own learning. As Eloise said, *"I think Trish--watching her model in her classroom has made it easier. Without that time to see her, a lot of us would not be as comfortable doing it in our classroom" (Eloise--3/12/96).*

Teachers' observations of the benefits to students. The teachers all felt that drama was beneficial to their students. The teachers reported that they thought their students had improved self-confidence; for example, third grade teacher Loraine noted:

> *It [theatre lessons] brings the shyness out. Just like I remember taking speech class at the university and I thought I would die at the beginning of that class--getting up in front of people because I was basically shy and by the end, it didn't bother me at all. And so these shy kids who will sit in their seats and not participate a whole lot, once they get up and have been appreciated by the class and they realize they can do it, they have whole new confidence. (Loraine--4/2/96)*

Others noted that their children were better at expressing themselves, *"It has opened them up a little bit more to other ways of experimenting with their own feelings. Children who never get angry have to look and be and sound that way" (Betty--3/8/96).* Eloise felt that the discussion of a student's demonstration of an activity for the group benefited both the observer and the observed and helped improve communication skills:

> *They are very supportive, and we've talked a lot if you can't say something nice--and I talk to the kids too-- When we are doing something like this; it is a critique, it is not a put down. It is helping us to improve and understand something. It is helping us to*

> *communicate--they're not making fun of what you are doing. They are helping to understand what you are doing or helping you to express yourself so that the others can understand. We've talked about how in other activities it is really hard to express yourself, learning how to communicate so that others can understand whether it is talking to your parents about your report card, your homework, or sharing equipment on the playground. This can show you an approach to communicating. (Eloise--3/12/96)*

Others reported better listening and attention skills from their students:

> *They learn to listen, they really learn to listen. I think it helps their attentions skills too because they think about how can I do that or how can I sound. Or if I were to do that how would it look, how would I that? (Betty--3/8/96)*

Several teachers found that the students were making connections between classroom activities and the theatre lessons:

> *They're better risk takers. I think that their thinking is quicker, more logical. I think that there is a carry over to other things. Children are making more connections. . . . Well, if we are reading something in the classroom for instance, if we are reading a story or something, some one might say, "Oh we did that in one of our lessons!" or "We did that when Paul was here!" or "That would be a great machine to make when we do machines again!" (Betty--3/8/96)*
>
> *In their reading and language arts if we have readers theatre or if I ask someone who'd like to volunteer to read out loud, they're not as hesitant as maybe before I even*

> *incorporated this kind of lesson for them because now they know that no one is going to be laughing at them. . . and if they make a mistake, they know that I'll be there to help them out or somebody else will help them out. (Maria--3/5/96)*

Several also noted that their students were more able to carry their theatre lessons over to other things and make connections between the theatre and other subjects. For example, Rita said:

> *They are not afraid to get up in front of their classmates any more. When you call on them, they'll walk right up. I also feel that they put more expression in their voice. And I think that also just being able to interpret their reading stories better--what their characters are feeling and saying and things like that. It helps them also in their comprehension in reading. (Rita--3/11/96)*

Lucy found there were connections for her second graders especially in their reading lessons:

> *I think I see a difference when the children are reading. I'll say "Now remember your emotions" and that comes from the arts. . . . And another thing, I say to the children when someone comes in to talk to us, "Let's show them what a good audience we are." So the vocabulary, the emotions, the audience idea. . .it does have a direct bearing. (Lucy--3/12/96)*

Maria, one of the first grade teachers, is usually assigned the students for whom English is a second language. Many of these students are monolingual Spanish whom Maria is teaching to speak English. Maria was able to observe how the theatre lessons helped her first graders particularly one little girl:

> *I'll translate for them, but they're able to see a lot of things that are acted out and they may not understand what they might be saying in English but they understand by their movement or their gestures what they're trying to get across. . . . My one little girl that I have this year, she understands a lot of the English but. . .it's still a little bit slower for her to speak. And she's starting to speak more but sometimes she'll do whatever it is and then if we ask her what she was doing, she'll respond to us in Spanish and then I'll just translate for the rest of the class. . . . then sometimes she'll ask me, "What is it?" in English and then I'll tell her what it is and she'll repeat it again. (Maria--3/5/96)*

Trish has had the most opportunity to observe the effects of the theatre lessons:

> *Every year I see kids that would be so reluctant to expose themselves and get up and do anything and they leave feeling I can get up and do this and I think that if kids have self-confidence and if they feel good about themselves--then you know they can take on the academics or anything else. And I've had that repeatedly. (Trish--3/1/96)*

Paul's work in several schools gave him a much broader perspective on the theatre lessons. These are things he sees as benefits to the students:

> *There is no doubt in my mind that the students become more social with each other; that there is a lot more communication and cooperation and a lot less conflict, particularly when they play the group games. The kids themselves, even at the lower end at the elementary level begin to understand the value of cooperation because they find if they don't, then they are the one group that doesn't present anything. And that*

> *makes them work harder the next time to come to some consensus and to focus their ideas. They all speak louder and all present themselves better. At the end of the year, you can put them on a stage they don't mumble and bumble. They present themselves in the best possible way that they are able to and that they really want to and they really enjoy it. So what happens is the theatre becomes a life tool for them. So that they are able to process lots of different ways for them to be able to present themselves in the classroom and to each other. It facilitates an ease, an openness that really helps them in their expression everywhere. (Paul--6/22/96)*

The children's interviews and to a limited extent the parent interviews confirm the teachers' and Paul's observations.

Children's perceptions of the theatre lessons. Students in Trish's fourth grade who had just completed the program as well as former students of Trish's from grades five, six and seven were interviewed to get their perspectives and to determine what the long range effects might be for the students. I selected six fourth graders for the interviews based on my time in Trish's class--three girls and three boys, mixed ethnicities and drama abilities. On the day of the interview, one girl was absent so the interview was done with three boys and two girls. Trish selected the fifth graders based on how well they had done in her class the year before (and who was still attending Mesquite). All of the children were in the same fifth grade class; their teacher was not yet a participant in the AIP. Here again six were chosen, but one girl was absent so the interview was done with three boys and two girls. In each group, two of the boys tended to talk more and dominate the discussion. Frequently, I found myself calling on some of the quieter students in order to give them a chance to voice their opinions.

Trish also selected three sixth and two seventh graders who were attending a nearby middle school, a science magnet school with no drama class. This time the group included four girls and one boy. The boy, a seventh grader, was the older brother of one of the fourth grade girls also interviewed.

As Paul and Dave had found in their earlier work, the fourth graders tended to see the arts as something very active. *"Arts are something that people can do,"* one girl said. *"They can move their body, they can make nice pictures, they can move their feet, they can use their voice."* The fifth graders and the middle schoolers, on the other hand, saw the arts as a product: painting, drawing, music, pottery, etc.

The students, especially the fourth graders, enjoyed the active learning facet of the theatre lessons, being able to get up out of their desks and do things with their body and voice, as the quote which began this paper indicated. This excerpt from the fourth grade interview demonstrates how the children felt about their drama lessons. The first boy is explaining what he likes about the theatre lessons:

> *Boy 1: The way you go like that (pantomimes hands going up a wall) it's like you're there and you can imagine it. . . . Like you're in there and you're climbing. You're trying to climb, trying to climb the rope. (Demonstrates climbing.) It's like fun watching people when they do their acts like snake pit or slippery stuff or something like that. It's fun watching them.*

Q: (To Boy 2) Do you think it's fun too?

Boy 2: Uh huh.

Q: What do you think is fun about it?

Boy 2: Well, about, moving your body and everything.

Q: Are you saying that it's different than sitting in the class in your chairs doing math and science lessons?

Boy 1: Yes.

Q: And you like it because you get to move?

(Everyone is talking at once.)

Q: Let me go back to something [Boy 1] had to say about why he thought it was fun.

Boy 1: I thought it was fun 'cuz I like watching the other people and doing it myself.

Q: What's good about watching the others?

Boy 1: To learn something.

Boy 2: To learn.

Boy 3: Yeah.

Q: You learn from what they do?

Boy 1: Yeah.

Q: To get ideas.

Girl 1: To be entertained.

Q: Is it good to be entertained?

Girl 1: Yeah.

(Others agree. There is a short discussion on some of the other activities that Trish does in her class--spelling bingo and science baseball.)

Boy 3: But theatre is, theatre is the best to move your body around in the classroom. Because you get to stretch and you don't just answer questions, you aren't being pressured, and you just--

Boy 1: You learn from your mistakes.

Boy 3: Yeah.

Q: And somebody said, I think it was [Boy 1], that you get to use your imagination.

Students. Yeah.

Q: Why is that good?

Boy 1: Because most of the time you have to think instead of using your imagination.

Boy 2: Yeah you gotta like stop and then think real quick.

Q: Oh, because it makes you think on your feet, is that what you're saying?

Boy 1: Yeah, think out of your mind, like if there's imagination you could... You can't think imagination on math or you'll get the problem wrong.

Q: Oh, I see, so you have to get the right answer in math but in theatre you can do lots of different answers? Do you agree with that [Girl 2]?

Girl 2: Uh huh.

Q: Do you like using your imagination too?

Girl 2: Yeah.

Q: So that's good. Okay. What do you think you've learned from the theatre activities?

Boy 1: I've learned that you need self-control, energy, and cooperation.

Q: Why are those things good?

Boy 1: Because if you can't cooperate the person will just goof up and if you don't have any energy you'll be like dull.

Boy 2: You have to listen and watch because you gotta see what they're doing. If you don't pay attention, you ain't gonna know what to do.

Q: Okay, so it makes you concentrate.

Boy 1: Yeah, and if you look at the other people, you'll think of new ideas to make it better.

Q: What else?

Girl 1: Cooperation, listening. . .

Boy 3: I was thinking, um, you need a lot of energy because it would be all dull and if like somebody tripped you, you know, you don't want to just go (low flat voice) "Oh, I fell over." You need cooperation because if you don't have cooperation, the whole thing will fall apart and you'll get like mad at each other, and you'll get frustrated and everything. And you won't get your act done and the teacher will be mad at you.

Boy 1: Well, the teacher won't get that mad at you, she'll just be disappointed that you didn't do very well.

Girl 2: If you didn't have enough energy 'cuz if you were standing up and you didn't use your voice, you'd just be standing there and moving and just barely moving and so that's why you need a lot of energy.

Q. Okay, I want each of you to sit and think about what is the best thing, in your opinion, about studying theatre lessons.

Girl 1: Games. 'Cuz they're fun.

Q: And why are they fun?

Girl 1: 'Cuz you play stuff and you like imaginate something's there but it's really not.

Boy 1: Well, I mostly like everything because it's just plain fun. It's all fun.

Q: And why is it fun?

Boy 1: Well, because you get to do things out of your seat, and work with people to get to know them better.

Boy 3: I like it because you get to use your imagination a lot, you get to move around and you get to learn how to use your body more and more kinds of ways and like when you're bored at home, you can do theatre lessons that you learned in school.

Q: Hmmm, that's an interesting idea. [Boy 2], what do you think is the best thing?

Boy 2: Um, you get to imagine. And you don't have to do much work.

Q: Oh, you mean you aren't in there working when you're doing those theatre lessons?!

Boy 2: Sometimes I draw and I pay attention.

Girl 2: Like if, like Parent-Child, it's fun because if you're um, if you're having a problem, and if you like come in late or something, you get yelled at or something.

Boy 3: Parent-child you can-- you can feel how the parent feels. When-- I mean, you feel like it's all right when it's happening to you and you walk in the door and you get in trouble and you think that it's all right, but when you're the parent I mean it's not all right. You feel how it feels and it doesn't feel all right.

Q: So what you're saying that when you're playing some of those scenes sometimes you know what the other, you can see a situation from the other person's point of view?

Boy 3: Uh huh.

The fifth graders also reported that they enjoyed the theatre lessons. They could still remember specific details from many of them a year later as one of the boys explained, *"She'd [Trish] say, 'Oh, there was a dirty tissue, there's nothing I hate more than someone who leaves their dirty tissue on the ground.' We'd have to act like we're passing it around and it was invisible."* The fifth graders felt they had been challenged by the lessons and they enjoyed entertaining the others in class. The fifth graders also noted that they liked the fact that with drama there are many possible answers:

Boy 1: Another reason that it's fun is that in let's say social studies and science, you just say, this is this and then when you're doing [theatre] you can think of many different ways and you just don't have to do one thing, you can do anything you really want to do, you can express yourself. . . . It also taught us a little bit about logic and stuff.

In this excerpt from the fifth grade interview, the children discuss what they learned from the theatre lessons:

Q: What do you think you learned from the theatre activities?

Boy 1: Lotta stuff.

Q: Like what?

Boy 1: Don't be so shy.

Boy 2: How to act better, how to express yourself.

Girl 1: How to get up on the stage like in high school you'll probably get up on the stage and do, and do stuff. Like that helped me out last year by getting up in front of the class and doing stuff because now I can get up and do current events.

Boy 1: I want to add to what [Girl 1] said?

Q: Okay.

Boy 1: Because when most of the people are embarrassed to just be in front of about 20 people, we're going to be a lot more embarrassed if one day we have to go in front of the whole school or something and do a play and if we're not *prepared. . .*

Boy 2: And also it lets you do what you want. It gives you a mind for your own, like sometimes you copy people. Like kids are followers and anyone can be a follower and like not everyone can be a leader. And it helps you like set your mind to do what you want to do.

Q: Okay, so you said one of the things you liked about the theatre lessons was that it gave you confidence to get in front of people.

Students: Uh, huh.

Q: Would you agree with that too, [Boy 3]?

Boy 3: Um, yeah.

Q: What else? What else did you think you learned? (long pause) You learned how to--

Girl 1: Act around people.

Q: What do you mean by that?

Girl 1: By getting up on the stage and acting.

Q: Okay so you mean performing?

Girl 1: Yeah.

Q: [Boy 2], I think you were saying it helped you to be, to think differently, to do different things?

Boy 2: Yeah, to do like what you want to do, not what anyone else wants you to do.

Q: Do you all agree with that?

(General agreement)

Boy 2: 'Cuz if like some kid comes along and tells you oh, like you're a dork cause you do acting and all of that, You really don't care because it's fun and stuff.

Girl 1: You wanted to do it.

Q: What else have you learned? (To Girl 2) What else did you learn?

Girl 2: There's a lot of stuff.

Boy 2: . . .you can't really laugh that much or else they'll make you sit down, they'll sit you down because ...

Q: Oh, so you have to concentrate and stay in character?

Boy 2: (and others) Yeah. And it's hard to concentrate because it's funny because one time I had to get up and I had to act like I was an old lady helping this kid who was sick and I said, "Oh dear, come inside," and I started cracking up (Laughter) so it's hard.

Q: Okay, anything else? [Girl 2], you had something you wanted to say?

Girl 2: Like what [Boy 2] said, concentrating and stuff.

Boy 3: Um, It really gives you confidence because when you like do something like if you pretend you fall on oil or eggs or anything you don't--

Girl 1: You have to slip.

Boy 3: You have to know how to fall so you won't laugh.

Q: Do you find it easier to talk to other people and express your self now?

Students: Um, hum.

Boy 2: When we went home Mr. Fisher would tell us to practice, keep going over and comprehend all the stuff he taught us and it may help you like with maybe social studies or science if you had to go home and read a book, you have to comprehend, the next day come and take a test.

Q: Does it make you, when you read a book, do you see it better in your mind because you think about drama when do that?

Boy 2: Yes. I can picture this book, it's called Weasel *I've read it twice because I like it so much. I can just imagine everything in my mind like a kid with a stick doing it and there's just some books can just give you detailed pictures. The Goosebumps, I think that's a waste of time because-*

Q: You don't like the Goosebumps books?

Boy 2: They don't really entertain me that much.

Girl 1: They think, other people think, that it's scary, well, they want to be scared, but it's not actually scary.

Girl 2: It actually is. Well, I think it is.

Boy 1: Theatre helped me because I used to always when I got home-- I used to watch a movie on HBO or Cinemax and now I just like sit down usually and read a book instead, because now I can picture whatever I want to instead of just having the picture just laid out to me. So now I read more.

Boy 3: Once in awhile when I read a book like Goosebumps or any other scary book sometimes I can imagine myself in it and I kind of get scared.

Boy 2: Also I play soccer and Mr. Fisher always said, and everyone said it too, that practice makes perfect, like so, I used to always go home and I'd practice, I swear I used to practice acting a lot and when my brother and sister would come home I'd quit because they made fun of me. But now, I practice like every day for soccer to like get better because everything, if you practice you like get your touch better or something.

Girl 1: We had to look in the mirror and do acting in case we left something out. So we'd catch ourselves.

Q: Does your teacher now do theatre in the class?

Girl 1: Yes.

Boy 2: Occasionally.

Q: What kind of things does she do?

Girl 1: Um, she reads out of the books and we have to do stuff and other people have to guess.

Q: You act out parts of the book?

Girl 1. Uh huh. And when the whole class has done it, well, one person can't do it twice, they have to wait until everyone has gone and then they can go.

Q: Do you wish that you did more theatre in there?

Students. Yeah.

Girl : We only did it for like two three months.

Boy 2 and Girl 1: I liked the Christmas Play.

Q: How about you [Boy 3]? How do you feel, do you wish you were doing more theatre in your class now?

Boy 3: Yeah, some kids in the class are still shy and if we did it some more they wouldn't be as shy next year.

Girl 2: I wish Mr. Fisher would come to our class this year.

One of the boys said that he thought the drama lessons might help kids stay out of gangs:

Boy 2: The theatre lessons help kids like sometimes not be able to get in gangs to have something to do.

Q: How do they do that?

Boy 2: Because, I'm not really one to talk because I used to like think it was cool and all that stuff, but now I know not to--

Q: The gang stuff?

Boy 2: Yeah. I used to be like, I used to practice it a lot being in a gang, but last year I didn't, it was this year, but last year when I had to do like the theatre lessons, it'd, I'd get my mind off the gangs and I think it's really dumb. And it's better to impress like--

Boy 1: Yourself.

Boy 2: Yeah, the real nice people instead of the bad old kids.

The fifth graders had similar ideas as the fourth graders about what they found beneficial to them from the theatre lessons:

Boy 2: I think the very best thing for me would be that you really can be yourself and it doesn't matter what other people think, it's what you think. Really.

Girl 1: Working with other people, knowing other kids. Getting to know new friends.

Boy 3: When you act out something and you slip on or you run into, you just do something funny, you don't embarrass yourself and if you do, you just don't care about it.

Q: (To Boy 3) You were shy? And you got less shy?

Boy 3: Yeah. In first and second and third and fourth, I got confident in talking to other people.

Despite the fact that it had been two or three years since the middle school students had been in the drama lessons, they also had strong memories of some of the drama activities. They remembered, for example, doing tongue twisters, pantomime activities, walking environments, mirror exercises, and the storekeeper game. The children reported that they enjoyed these lessons a lot.

In this excerpt from the middle school interview, it is clear that, while the students remembered the drama lessons as being fun, they tended to think of them more as something which helped them be better public speakers and might be useful for those thinking of a drama career:

Q: What did you like about the lessons?

Girl 1: The activities, they were very fun and educational.

Q: Why were they fun?

Girl 1: Because um, they were just fun and people laughed.

Q: And why were they educational?

Girl 1: Because they taught us how act like somebody else and they taught us to like speak clear, like tongue twisters, like how to speak em.

Girl 2: Mr. Fisher, he was pretty cool and he would like just pick people that didn't even raise their hand and just make us come up and do the weirdest things.

Q: And what was good about that?

Girl 2: He'd make everybody laugh and like if somebody were sitting in the classroom with a bored face, he'd like look at em and say something and bam it'd hit em then they'd laugh.

Q: What's good about this laughing stuff?

Boy: It made you feel silly, it made you feel good, so you weren't like depressed and stuff.

Girl 3: You could do just about whatever you want. People couldn't make fun of you.

Q: Why was it good to be able to do anything you wanted to do?

Girl 2: Really nobody cared because, I mean, they were all into laughing and they really didn't care if you like stood up and did something really dumb.

Girl 3: It's good because they don't make fun of you.

Q: Why did you like the lessons? [To Girl 4

Girl 4: I liked them because we got to like get out of our school work and and...

Q: You mean you don't think those theatre lessons was school work too?

Girl 4: Well, sorta but we didn't have to do any paper work. And it was like fun.

Q: And why did you think it was fun?

Girl 4: I got to like do a lot of neat things. I've always been interested in acting. I learned a lot from it.

Girl 3: You just get to do different things and it's not like you're learning stuff, but at the same time, you're having fun, so you don't really know you're learning that much.

Q: How about you [Boy]?

Boy: You can like be silly and the teacher didn't care that much. It's like be funny it was all right.

Q: You can't be funny when you're doing your math or science lessons?

Boy: You can, but the teacher won't let you.

Girl 1: The teachers are a lot stricter here. A lot more strict.

Q: I see, so when you're doing math or science lessons you're supposed to sit there and work at your desk, but when you're doing the theatre lessons, you're up on your feet and you're talking to other people and you're having fun but you're learning things too right? Is that what you said, [Girl 3]?

Girl 3: You're learning how to like act.

Q: Do you mean how to behave? or how to act as in theatre?

Girl 3: As in theatre, yeah. How to like pretend you're somebody else.

Girl 2: There is like no right or wrong answer. So if you thought you made a mistake, you didn't really. It was how you felt.

Q: Ok, anything else that you liked about the lesson? Any ways that you think the lessons helped you?

Girl 1: In acting, probably helped you, yeah. Unless you wanta become like a maybe if you want to become a professional, you got some tips, I guess.

Q: What about, are there acting skills that you learned that you're using now? What were some of the acting skills that you learned? You said, uh, speaking clearly and getting up in front of the group and not being afraid.

Girl 3: Movements. I think different movements and acting.

Girl 2: Body language.

Girl 3: Yeah.

Q: Do you use body language everyday?

Girl. 1: Mostly.

Q: So do you think you learned some acting skills that you can use when you're in classrooms now or when you're doing things now.?

Girl 1: (Nods yes)

Q: Like what?

Girl 2: Not being afraid to get up in the classroom when you're doing a report or something or a project.

Q: Do you guys do a lot of oral reports?

Students: Yeah.

Boy: We do like giving speeches, we have to give a speech--I have to give a speech today after this.

Q: (To Girl 4) Do you give reports in class too?

Girl 4: Sometimes.

Q: Do you feel more confident in doing the reports?

Girl 4: (Affirmative nod.)

Q: OK. Do you think the theatre lessons helped you with some of your other subjects to learn some of your other subjects, things that you learned in theatre, did that help you with uh math, science, language arts, social studies? (pause)

Girl 1: With language arts maybe because you read a lot and then like when you get up in front of class to do something um and when you like read something in a book you're not as afraid to do it.

Girl 3: When we read plays and it's better to have expression in what we're reading so we can more of an idea what's really going on.

Q: Does it help you when you read a play silently? Are you reading silently?

Girl 3: It's not as fun.

Girl 1: It's easier if you have the expression and you can hear somebody else doing it.

Girl 3: And uh, in social studies we're pretending we're like miles and miles of civilization and we're scattered and we have to live there for a year and our teacher said if you don't pretend, it's not very fun. And it's not as easy.

Q: Can you think of other ways that this has helped you with your school, your other classwork?

Girl 2: They just help you to pretend like you're somebody else. Like [Girl 3] said in our, in our one thing that we're doing in social studies it really it helps us to do the assignment, we're more into it.

Q: Do you notice a difference between those of you that came from Mesquite and doing that project and the other students? In their ability to pretend?

Girl 2: Not really.

Q: Or do you do any drama at all at school, now?

Girl 1: Well, what we did last year. We did a Christmas play. Not now.

Q: In the fifth grade?

Girl 1: Yeah.

Q: How do you feel about the fact that you don't have that now?

Girl 3: It's kind of boring.

Boy: Well they're just funner to do.

Girl 1: Yeah it's funner to do plays.

Q: So you don't have the opportunity to take any drama at all?

One of the Girls: No, not here.

Q: Do you wish that you do, you could continue to do your drama stuff now?

Students: Yeah.

Boy: It's just funner.

Girl 1: Yeah it's just funner fer school and you can like if you want to do plays, in the beginning of the year, you could because uh, like you know other people better if you do plays.

Q: So that's what, you've been saying that a couple of times, that you learn how to act like other people and what's valuable about that is what you said, you learn what it's like to be other people. Is that what you meant?

Girl 1: What I mean this time is that you can learn like if you're in a new class and you go to a different school, it's easier to learn the other people, learn about the other people in your class.

All the students reported that the theatre lessons were fun and challenging. Someone in each group noted that you could be free in drama to do whatever you wanted and no one would laugh at you and that with drama there were many possible answers. The children also suggested that the theatre activities were a good way to get to know other children and learn how to work with them. All groups of children clearly preferred having drama activities to constant seat work. The fifth graders saw the connections between drama and other subjects more clearly. This could be due to the fact that they were older than the fourth graders or it could be due to the fact that Trish did a better job of teaching them the year before.

Parent Perspective. Dave did phone interviews with the parents of the children we planned to interview. He was able to reach seven parents of the fifteen children we eventually interviewed. All the parents reported that they thought the arts were important to their family. Answers to the question, "What sort of arts related things do you do as a family?" included providing arts and crafts materials, taking the children to see plays, giving the children private music lessons, and being involved with a folklorico, or Mexican folk dance, group. All the parents agreed that the arts are important in the all around education of a child. While the parents voiced appreciation for the efforts of the Mesquite teachers to include the arts, several lamented the fact that the arts are not included as part of the school curriculum. All interviewed agreed that the arts could be used to teach core curriculum subjects, but only two parents elaborated on their answer. One, a Head Start teacher said, *"I think so, in a 'whole-room approach,' helps kids with different learning styles."* Another parent who was an active musician stated, *"You can teach through music and through art. Some teachers recognize it others without background don't. Folk songs, for example, can teach social studies and counting--music is all math."*

Each parent was asked a specific question about the Arts Integration Program at Mesquite. Three parents clearly did not know what the AIP was. (Dave and I decided in retrospect that we probably should have asked about the theatre lessons rather than the AIP.) Other parents reported that their daughter or son talked about the theatre lessons and seemed to enjoy them; for example, one parent said, *"She mentioned that they did plays, acted out feelings, established roles and tried to perform them. She would talk about it from time to time."* One parent, the musician, was very well informed about the AIP:

> *AIP was Paul Fisher's drama thing. I didn't go to school and see it, but [my son] loved it; he enjoyed everything. It was fun and interesting, a diversion from regular school work. Paul Fisher complemented [my son] on his participation.*

A follow up question asked each parent to determine whether the AIP had helped their son or daughter. All but one parent reported that the program had helped their child. Answers included the following:

> *[My daughter] is a straight A student. She felt good about her teacher [Trish]. . . I'd have to say she enjoyed it.*
>
> *[The AIP helped my son] a lot. [My son] would do anything for the class [Trish's]. He is not really artistic, he is more into math, but he loved the arts in that class.*
>
> *[My daughter] enjoys it very much. She likes acting anyway.*
>
> *It maintained [my son's] interest.*
>
> *Absolutely. He enjoyed it, got the most out of it he could.*

One parent's comment may have been more indicative of the responses Dave might have gotten if he had been able to reach some of the other parents. This mother said that she works nights and her husband works days. It was her husband, she noted, who knew more about what was happening at the school. She did report that she heard him talk about the AIP once.

Several parents reported being actively involved in committees at the school and speaking to the principal regularly about school events. Others did not talk to the principal at all. All the parents had spoken to Mesquite teachers about the progress of their son or daughter and several volunteered to work at the school.

The parents' answers to the following question yielded a surprising amount of information: "Suppose a parent of a child about to enter Ms. X's class comes to you with some questions or concerns about the use of the arts in that classroom, what would you say to that parent?"

Need to be involved in class for awhile, then decide through discussion.

Don't hesitate, it's wonderful, the exposure to the wonderful media. The children were not pressured to perform if they were shy, they were not forced, they [the teachers] would just wait for the child.

I would just say that [my son] has been at Mesquite for one year only and he has gotten more advanced than ever before. I would speak very highly of the school and the teacher [Trish].

Not to worry. I'd be confident, there's nothing negative about it.

I guess, realistically, the class is mostly academic. But the teacher [Trish] uses more than one way to teach. She encourages creativity not just in art.

I would encourage them to participate freely with their child. I've had no reason to question it.

It would seem that the parents knew more about drama in the classroom than they gave themselves credit for!

While the sample of parents was small, there is some indication that the parent comments reinforce some of the other observations of this study. First, that the children enjoyed and learned from the arts lessons. The fact that all the parents reported speaking to teachers, while few had occasion to talk to the principal might indicate that the principal was comfortable letting the teachers be at the forefront of school activities and supported them in subtle ways. Finally, there was parental support for the arts in the school curriculum.

Unanticipated Results

Despite the benefits to both teacher and student three of the new teachers and one who had participated previously decided not to continue with the theatre lessons in the fall of 1996, citing time constraints to attend meetings and teach a new subject. There is evidence to suggest that even the experienced teachers were not making much progress integrating the theatre lessons in their curriculum. The key assertion generated by the data and subassertions are described below:

Outside support to help teachers foster peer mentoring and reflection was weak during the time of the study and consequently decreased the effectiveness of the program.

Outside support for the theatre lessons came principally from two sources: First, from Paul who met with the teachers and facilitated the processing of their learning. Second, from Luis who had helped out by substituting in the teachers classrooms.

During the time of my observations, Luis no longer substituted in the teachers' classrooms, neither did he attend the meetings except for the first one when Dave and I were just getting started and I was meeting the teachers for the first time. And, of course, he was interviewed for the case study. Paul said that in the other schools where he worked, the principal was a visible part of the program, as he stated, *"At [the other three schools] we never have a meeting that the principal isn't there unless there is a crisis" (Paul--6/22/96).* In Paul's opinion, more overt interest from Luis would have helped at Mesquite. There is no way to know, however, if the teachers would have been more committed to learning the theatre lessons if Luis had been more visible. It should be remembered that in the other schools, the principal had been involved in the decision to bring Paul in, but at Mesquite, the teachers themselves made that decision. As was already stated, the teachers operated more or less on their own initiative, somewhat independent of the principal. His was an administration of what one of my old forensic coach friends used to call "benign neglect" a system the teachers seemed to prefer.

It is much more likely that Paul's support of the teachers' learning was more at the heart of why things seemed to fall apart in the spring semester. Paul knew this himself, as he said, *"I really do see Mesquite as having had a very dysfunctional year this year. . . And I do think it is my fault in terms of-- I didn't give them enough attention" (Paul--6/22/96).* The structure of the teachers' lessons will be discussed in more detail below. Because support primarily from Paul, but also from Luis diminished, the teachers were forced to manage the program on their own. As a result, key changes were made in the program format:

1. Peer Mentoring was virtually dropped by the second semester.

As has been mentioned frequently, peer mentoring was a crucial part of Paul's design of the arts integration program. His idea was that theatre lessons would become institutionalized through peer mentoring. Prior to this year, peer mentoring had worked successfully at Mesquite as Trish had taught Rita and Maria the theatre lessons. In the fall, the teachers had attempted to set up the same model they had used before--Trish, Rita, or Maria modeling lessons for the others and then observing and giving feedback to a new teacher presenting the lessons in her own classroom. The teachers first encountered difficulty arranging time to observe each other. As Rita noted, *"This year because we had so many teachers involved, it got very complicated and so we decided it was better to just let Trish do the modeling and then we [Rita and Maria] would watch the students of the teachers that are observing her while she did the modeling" (Rita--3/11/96).* Certainly Trish was a very accomplished teaching model, but the new teachers missed the opportunity to see the lessons interpreted by Rita and Maria as well!

Because one new teacher expressed discomfort with the peer observations, they were dropped for everyone. This action probably represents the flip side of the collegial work place as the teachers elected to drop a part of the program rather than cause another teacher distress despite the fact that having a peer coach in a teacher's classroom had been seen as one of the program's strengths. There is also evidence to suggest that the observations that did take place were also used more to insure that the new teacher was "getting it right" rather than to promote discussion among colleagues. One teacher, for example, noted that one of the experienced teachers would come in and watch her to see if *"I'm doing this all right or give me some suggestions."* One of the observers stated, *"I was real happy with what I saw. So I guess I felt that, yes, they're doing what they're supposed to be doing and it is going the way it should be or the best we can do with it;"* and another said, *"I said we're just here to just to see that you're kind of following what everyone else is supposed to be doing."*

2. Substantive discussion about the theatre lessons was not observed during teacher meetings.

Reflective supervision as described by Schön (1988) appeared also to be missing from the equation--advice, description, demonstration and questioning. The teacher's morning meetings tended to focus primarily on the logistics of arranging the modeling sessions or arrangements for Paul's visits. In the second semester, afternoon meetings with Paul tended to focus on preparations for a public performance of the theatre lessons, a performance which was later canceled. While the teachers in their interviews discussed with me what they were doing to learn the lessons, they did not report discussing the lessons with their peers.

Paul had time to reflect on the situation at Mesquite by the time we did the second interview and offered the following:

> *This year the [case] study was set up at Mesquite in order to look at the peer mentoring process and the institutional process. The resource had really taken hold at Mesquite and we [Dave and Paul] thought at this time [last August] we would just be talking about how all this has rooted. In fact, we are analyzing why it hasn't rooted. And so, what I feel has happened at Mesquite is that instead of incorporating the body of knowledge, the structure was superimposed and so there was no heart to the system and*

> *so, though the system was there and it had been worked out and the teachers were on and had signed up and they knew what was going to happen, they didn't know the whys of it. And so therefore, they never quite-- it didn't institute and it didn't root because there was no reason for it. (Paul--6/22/96)*

Paul noted that it was crucial in the teacher meetings that the teachers talk about their learning:

> *What I've seen in other schools--and this is why teachers' meetings become so critical--is that they don't see it [kids learning drama] happening. The teachers themselves don't see it happening. And you ask them and they say, "No," and then you ask them a serious of questions--like, "Do the children do this?" "Do they do that?" and so on. And the teachers say, "Yes, they do," and then they realize that they [the children] are using the drama. (Paul--6/22/96)*

Had the same sort of teacher meetings been held at Mesquite as they had been at the other schools where Paul worked this story might have had a very different outcome! Just as students need support from teachers to construct appropriate knowledge for themselves, teachers also need the same support for new learning. While Paul discussed at length the value of the teacher meetings during my two interviews with him, he never addressed why these meetings weren't held at Mesquite the semester I observed. As I have speculated elsewhere, it seems possible that Paul assumed that the theatre lessons were more or less institutionalized and did not need the same attention from him.

3. Autonomy and isolation were promoted instead of collegiality and shared work.

The new teachers were motivated to participate because the theatre lessons looked like fun and also would benefit the children. But the lack of substantive peer discussions probably did not reinforce their initial desires to participate. Instead of experiencing collegiality, the teachers were left on their own and no doubt found it easier to stick to what they knew and were already doing rather than trying something new (Cuban, 1984; Rosenholtz, 1989). Furthermore, without any sort of administrative personnel overseeing the project, there was no extra motivation for the teachers to fully implement the program. As Paul noted in his final interview in June, the new teachers did not have the opportunity to "buy into" the theatre lessons.

Just as the level of respect the teachers had for one another caused them to discontinue the peer observations rather than cause any one distress, the teachers also knew that they were under no pressure to stay with the AIP. This comment from one of the new teachers was typical, *"I volunteered and put my name on the list knowing if I changed my mind that would be O.K."* Knowing that they always had an easy out, no doubt contributed to the decreased motivation of some of the new teachers.

Paul had time to reflect on this situation by the time I did my second interview and he offered these reasons for why some of the teachers were disenfranchised:

> *One of them not enough administrative investment--no pressure on them to perform. Secondly, there was not enough modeling and training going on in the classrooms for them to actually reach a point where they saw added value to this experience. Also, I*

> *think that we had in the element of having older teachers that had spent a lifetime of not being invested in this kind of technique and therefore less ready to adopt it coming into this year. Also, I did not get a feeling for where the program would be going in their classrooms, so that even if they felt that it was hard work or that they needed to so some extra learning that they hadn't done before, they didn't see a reason for it because they were not seeing any goal in the future. (Paul--6/22/96)*

Paul also noted that, *"I didn't establish relationships with some of the teachers" (Paul--6/22/96);* this, no doubt, was another factor in their decision not to continue.

4. The level of mastery of the theatre lessons was affected.

The teachers reported little use of theatre with other subjects except occasionally with language arts. I was not in their classrooms enough to observe what else they might be doing. It also seemed likely from teacher reports and the observations Paul made after he had been in a teacher's classroom, that the new teachers were not practicing the lessons in their classrooms. This was one of the reasons why the public demonstration of the lessons was canceled.

Because I spent more time with Trish than any other teacher, I knew that she and Rita were doing storytelling as a part of their study of the Navajo Indians, and they reported that the theatre lessons together with the storytelling modeling I had done in their classroom had improved the performances of their students. It is entirely possible that Trish, for one, had all she could manage trying to set up and model all the lessons and did not have the reflective time she would need to move forward in her own practice.

Many of these changes included increasing the emphasis on peer mentoring and allowing the teachers more time to process in a group what they were doing in their classrooms. Ironically, at the conclusion of the study that Paul and Dave did several years earlier, they listed observations about characteristics of successful long-range program of arts integration:

> 1. An integration program must link arts and education so that a teacher can continue presenting the same curriculum. It should not burden a teacher.
>
> 2. All participating teachers need to want to learn about art integration and should receive adequate training.
>
> 3. Teachers have to understand how art integration can help the classroom community. These same teachers need to have participated in the planning for the program as co-developers along with artists, parents, children, arts organizations, and administrators who support the program.
>
> 4. Integration programs must be inclusive of the whole school community and must demonstrate understanding of how a school works.
>
> 5. Integration programs must be continually assessed and documented and there must be a verifiable consistency between their claims and their outcomes. (Betts, Fisher, & Hicks, 1995, 20-21)

All of us might have been better off if we had gone back to this list once in awhile!

PART THREE--THE TEACHER IN-SERVICE CLASS

In May of 1996 the remaining teachers met with Paul, Dave and I to decide on a course of action for the 1996-97 school year. Five of the nine teachers wanted to continue with the drama lessons. Luis thought he could find funds to pay Paul to come to the school for another year. This time Paul hoped that the teachers would be able to progress beyond the games and two person improvisations which were at the beginning of the lessons and move to story dramatization and other forms of improvisation that were the culmination of his theatre lessons. It was also his hope that now that the teachers had more experience, they would begin to find ways to integrate the theatre lessons into their classroom curriculum. The teachers themselves suggested that they meet regularly to talk about their work.

Events from the spring of 1996 had reinforced Joyce and Showers' (1995) finding that in schools where teachers volunteer to participate and there is no peer structure for follow-up, only a 5-10% implementation rate could be expected. Maximum implementation can be expected only with school-wide participation reinforced by peer-coaching teams for follow-up. How to provide for maximum implementation when participation was still voluntary and was not school wide? That was the question. It was important also that whatever program was developed provide structure for the teachers to a) meet and talk to one another about what they were doing and b) give them enough motivation to stay with it throughout the school year. Peer mentoring had been a crucial part of the early stages of the AIP, but had proved virtually impossible for the teachers to manage on their own. Peer mentoring would definitely have to be part of whatever system was developed.

The In-Service Course

From my interviews with the teachers, I knew that they frequently took professional development courses for salary increments; therefore, I proposed an after-school course focused on peer mentoring and coaching which would entitle the teachers to earn school district in-service credit and a salary increment (and thus more extrinsic reward for their work.) I also felt that if the teachers were paying a little money to take a class that would net them some return for their efforts, they would have more motivation to stick with it. After receiving enthusiastic support for the idea from Luis and personnel in the district office, I approached the teachers who were also very enthusiastic. The course, Using Peer Mentoring and Coaching to Facilitate Arts Integration, was approved by the school district for 2 hours of in-service credit--30 contact hours. The course objectives, as approved by the school district, were as follows:

At the completion of this course, the teachers will be able to

- use drama/theatre in their own classrooms,
- work as part of a collaborative team to plan integrated curriculum,
- coach other teachers, and
- reflect on their classroom practice.

The course attempted to include the five components of teacher training identified by Joyce and Showers (1995): a) exploration of theory through discussions and readings; b) demonstration or modeling of new teaching strategies; c) practice of new strategies; d) feedback from others about the performance of the new strategies; and e) coaching of teaching to provide support for attempts to master new strategies. Since Paul was being paid to come and work with the teachers and the students, my plan was that the after-school sessions would augment, but not duplicate, Paul's lessons as well as provide a context for promoting discussion about teaching drama, integrating drama with other curriculum, and peer coaching and mentoring. These meetings would also be used to allow the teachers to set goals for themselves and discuss their progress toward these goals, another facet that had been missing in the previous year.

Course Schedule

The course was originally laid out to include 15 two hour sessions which would be taught immediately after school at Mesquite. Each session would focus on one of Paul's lessons to reinforce his work and a different peer mentoring strategy. It was also my plan that additional course activities would be included in response to what the teachers were interested in learning.

Several changes were made in the course schedule. First, instead of concentrating on a lesson at a time as he had previously done, Paul went over all the lessons in his first session with the teachers which was before I started working with them! I decided to use other drama strategies, mainly ones that I regularly teach in my university Creative Drama class, as a part of the peer mentoring process. Twice during the term, we revisited Paul's lessons, to get feedback on which ones they had tried with their students and how they were beginning to integrate drama in their classrooms. These techniques are described below. Second, the teachers wanted to end the course before May. We agreed that we would add one hour to some class sessions and finish our work sooner. (See Appendices G & H for the original and revised course outline.)

Teacher Teams

Ten teachers working in four teams took the course. All three fifth grade teachers comprised one team--two, Linda and Kevin, were new to the process, the other was Debbie the fourth/fifth grade teacher who had started the year before. Trish and Rita (fourth grade) were a second team and Maria (now teaching kindergarten) and Colleen, the special education teacher, were a third. The fourth team was composed of Lucy and Betty, two second grade teachers, and George the school counselor. Four new teachers had joined the process and six teachers returned (including Lucy who had originally planned to quit.)

Each team developed its own set of team goals which were revisited periodically throughout the course. All the teachers included at least one goal which focused on integrating drama into their curriculum. Other goals included developing the children's social skills and oral expression skills. Here are the goals Trish and Rita created for themselves:

1. *To integrate theatre concepts into other areas of the curriculum.*
2. *To develop storytelling skills using theatre skills.*
3. *To plan, share, observe, model, coach and reflect with professional peers.*
4. *To use community resources to provide resources for theatre lessons at Mesquite.*

Peer Coaching and Reflection

Before I came to the University of Arizona, I was part of a team teaching and mentoring partnership between my then university, East Tennessee State, and the Johnson City

Schools. I had learned three different peer coaching approaches from this project which I applied here:

1. The coach observes and scripts the lesson and then tells her partner what she observed her doing without any sort of value judgment.

2. The peer asks her coach to watch her teach and look for specific things during the lessons, for example, clarity of directions, and give her feedback on that aspect of the lesson.

3. Coach observes the lesson and gives feedback to her partner pointing out what worked well and what might be improved upon "next time."

I knew from the case study that the teachers were very busy. Since they would have to arrange time during the school day to observe each other and find their own time after school to discuss their observations, I tried to keep all other activities to what we could accomplish during our after school time. The ideal thing would have been for the teachers to keep a journal which would allow them to reflect on their experiences. I decided, however, to have all reflection take place during the class time. After each of the three observations, I invited the teachers to complete a form which asked them specific questions about their perspective as observer and observed. Questions about the course were also included to give me feedback on how we were progressing and ideas about content the teachers wanted to learn. The last directed reflection asked them to look back on the whole process; they also completed a course evaluation for the school district. (See Appendix I for reflection forms.)

I also gave the teachers some short reading materials which we discussed in class and they used as references: an article on peer mentoring, some information on drama in the elementary curriculum from Barbara Salisbury (Wills) book (1986), and a packet of games and ice-breakers, poems, and stories that I use in my university course.

Location

The teachers met after school usually in the library. If the library was in use then we met in a classroom, twice in Trish's room and once in Kevin's. The after-school meeting time proved to be both blessing and curse. The facilities were easily accessible for the teachers making it convenient for them to participate. On the other hand, it was often difficult to get the teachers to focus on the task at hand and interruptions were frequent. Colleen, for example, often joined the group late and was sometimes called away to meet with a parent during the class session. There were many sessions where the teachers used the class time to put final touches on field trip plans or other school events. I certainly found my classroom management skills tested dealing with ten tired teachers in their own backyard!

Using Drama to Teach Peer Coaching

The sessions were eventually set up so that a creative drama activity could be used to model each new peer coaching strategy:

1. Coach observes. The teachers were organized into two groups. Each group was asked to create a movement piece which use a variety of levels (high, medium, low), movement patterns (circular, straight line, serpentine, etc.), and unison and individual movement. Each group shared their work with the other group who then described

what they had seen.

2. Coach is asked for specific feedback. I tried out a new teaching strategy for learning to tell a story with the teachers and asked the teachers to give me feedback on the clarity of my directions.

3. Coach helps improve a lesson. Working in two groups the teachers created a story with puppets which they presented for each other. The observing group gave feedback including what might be done to improve the puppets story. Each group revised their puppet story and presented it again. This time the watching group noted the improvements they saw from the first presentation.

Storytelling and puppets were activities that the fourth and fifth grade teachers later included in their own lessons.

Paul's goal was to get the teachers to take their own students to story dramatization. In order to facilitate this goal, we did a couple of story dramas in our afternoon sessions one based on *Where the Wild Things Are* (Sendak, 1963) and the other on "The Two Old Woman's Bet" an Appalachian folk tale from Richard Chase's (1948) collection *The Grandfather Tales*. I have found that this latter story can help students learn to improve their improvisation and dialogue skills.

The teachers were also introduced to process drama techniques during several sessions based on state history. (See Appendix J). They were perhaps the most enthusiastically engaged in this activity as they came to class with arm loads of books to support their own research. They also reported visiting historical cites in the city looking for buildings that might appear in their drama. These sessions, more than the story dramas, puppets and theatre games, appeared to give them the best ideas on how to integrate drama into their curriculum. Finally, each teacher was assigned to lead the class in a warm-up and each team prepared a lesson which they taught to others in the group. Feedback discussions followed each leader activity. In particular we discussed how an activity could be adapted to be used in a variety of grade levels--kindergarten to fifth grade.

The teachers developed various strategies to observe each other. Trish and Rita typically put their two fourth grade classes together. One taught all the students and the other observed. This same strategy was sometimes employed by Lucy, Betty, and George, the two second grade teachers and the school counselor although sometimes two would team teach and the other observe. Linda, Kevin, and Debbie, the three fifth grade teachers usually put their classes together to observe. Colleen, the special education teacher, joined Maria in her classroom teaching her students while Maria observed and vice versa.

Teacher Reflections

Reflection #1. After each round of observations, the teachers were asked to reflect on the process. After the first observation the teachers were asked this question: "How did you feel when your partner came to observe your class?" Five of the teachers reported that they felt quite comfortable being observed. One noted that she felt the need to be organized and very prepared before being observed, and another said that she was a little overwhelmed *"because of everything that was going on in my class."* Only Colleen, who is not regularly in a classroom reported feeling a little uncomfortable because she did not know the students.

(This did not seem to bother George who was also not teaching classes himself.)

A second set of questions was "What did you notice that you didn't expect to see or that surprised you when you went to observe your partner's class? What else did you observe that you would like to comment on?" These answers varied according to the class activity observed. Trish and Rita both observed the other telling stories and they commented on the feeling in the room. *"The class was very quiet but excited in anticipation of Rita telling a story from her 'Me Bag,'"* Trish wrote. *"I am always amazed at Rita's calm, clear, and interesting way she presents things to children."* (The "Me Bag" was an exercise that Rita demonstrated in the after-school class. She had a bag of personal items; she would pull one out and tell the class a story about it usually something she had done as a child. Both Rita and Trish later did this activity in their own classes.) Lucy, George and Betty had team taught the Machines lesson. Their comments reflected on team teaching and what they had learned from working with another person. The other teachers noted teaching strategies their partners had used; for example, Colleen made this observation of Maria's teaching: *"She was consistent in not rewarding those that were exceptional, yet giving some feedback to each group."*

The first reflection took place at the end of October. Unfortunately not all teams had had a chance to complete their observations prior to the class session.

Feedback #1 on Paul's Lessons. In November the teachers were asked to indicate which of Paul's lessons they had done thus far in their class. All teams reported doing at least six of the eighteen lessons, and many teams had done more. I was not really surprised that the two most experienced teachers, Trish and Rita, had done the fewest number of lessons since they were trying new activities in their classes. The teachers were also asked to list any other kind of drama/theatre activities they had done in their classes. The answers were quite varied, but since the question did not specify activities thus far in this school year, it is difficult to judge when this teaching took place. A second question, "List below ways you have used drama/theatre with other subjects thus far," yielded more informative responses. Most teachers were using drama with language arts: acting out characters in novels, acting out verbs, "Who's on the Chair" with characters from stories, and journal writing. The fifth grade teachers reported using drama with other subjects: math--use bodies to form geometric figures (one of Paul's activities) and social studies--storytelling using Native American folktales. Rita had her students act out Coronado arriving in Arizona as part of social studies. Several teachers reported planning to do a play later on.

Reflection #2. The teachers were asked to complete their second observations prior to the December 10 class meeting. Here again, not all participants were able to work the observations into their schedules by this date. Each teacher was asked to describe the lessons she/he taught, what the peer coach was asked to look for, and the feedback she/he got from the peer coach. Each was also asked to describe the lesson he/she observed and the feedback given. Here is Kevin's description of his lesson:

> Briefly describe the lesson you taught and what you asked your peer coach to look for:
>
> *Machines 1, 2, 3, 4 Peer coach observed direction giving.*
>
> Describe the feedback you got from your peer coach:

Reported that directions were given in such a way that the two classes responded to each exercise with understanding.

Linda was the peer coach for this lesson:

Briefly describe the lesson you observed and what your partner asked you to look for:

Kevin asked me to look at his direction giving. He did Machines 1, 2, 3, 4 with both our classes. He introduced and demonstrated each section of the activity. He gave vocabulary information regarding the addition of sound and progression. His directions were clear and his expectations were high.

Discuss the feedback you gave to your partner:

I told Kevin that he was very clear in all his directions. My students were able to interact with his kids very well. I was able to follow and help with the large number of students involved.

After the second observation, the teachers were asked how they felt about being observed this time. Answers ranged from *"ok"* to *"very relaxed,"* all answers were positive. Answers to the flip side of this question, "Describe how you felt about doing this observation and giving feedback to your partner," were also positive. Teachers found they were confident that they could observe, *"I felt I could observe my partner and give her feedback in a very positive way."* They reported learning from their partner(s), *"I saw things that I could incorporate;"* and they were working as team, *". . . we worked in sync as we watched and assisted each group."*

A final question asked them what they had learned from this second observation. All teachers reported learning more about their own teaching from the feedback of their peer coaches:

Kevin--That I can work with Paul Fisher's material well.

Colleen--Sometimes I gave children too much think time before giving them suggestions.

Trish--I learned that I could tell a story using facial expression, gestures and different voices effectively and be a good model for students.

The peer coaches observed that they were learning strategies to teach specific kinds of lessons; for example, George wrote, *"The importance of knowing the story in students' own words--importance of developing student behavioral expression and the importance of good and consistent directions."* The teachers found that they were learning as much from their peers as their students were. This comment from Colleen was typical, *"You learn more through observation and discussion than just discussion. Discussions in class give merit and support."*

Feedback #2 on Paul's Lessons. At the end of February, the teachers again were asked to indicate which of Paul's lessons they had taught in their class. Most of the them reported using 10-14 of the eighteen lessons while Colleen was low at only 5. The teachers reported trying more drama activities primarily storytelling and puppets. A few new ideas for integration of drama into other lessons, mostly from the more experienced teachers, was reported; for example, Trish and Rita were using drama with a science unit on pollution.

At this time, I also asked the teachers to give me some feedback on the course. I asked, "What sorts of things do you like or have found useful about this in-service course so far?" Their answers tended to group around three topics. First, they were learning new drama strategies; for example, some reported that they liked the warm-ups, others that they were planning to do more with storytelling and puppets. Second, they found drama a useful learning tool for their children. Maria wrote, *"I have found that they are able to express themselves more and be risk takers."* Third, the teachers liked working together. Lucy's comment was typical, *"By observing each other's teaching techniques and brain storming ideas, it helps to broaden your ideas about your own way of thinking and teaching."* The teachers had very few suggestions about what they would like to do in the remaining sessions; mostly they wanted to learn more performance ideas.

Reflection #3. The fifth grade teachers were not able to complete the third observation by the end of February and consequently had nothing to report. George and Colleen also had not finished the observations. The other teachers reported that they were now much more comfortable observing and being observed. They noted that they felt at home in each other's classrooms and were comfortable with each other's students. Trish and Rita in particular were beginning to try more new teaching activities--this time they expanded Paul's "Who's on the Chair?" lesson and gave book reports in character--Trish as Helen Keller and Rita as Martin Luther King. They felt they profited from the post observation discussions, *"From the feedback, I received a couple of ideas that I wouldn't have thought of myself. I like it. I feel like it's a form of brain storming when we discussed other ways to attain the same goals."*

Reflection #4. During the last class session, the teachers were asked to re-evaluate their team goals. Each teacher reported using more drama strategies in his/her classroom. Of the members of the four teams, Trish and Rita were able to be the most specific about how they met their goals:

> *Trish--Our team goals were to integrate theater concepts into other areas of the curriculum and to develop storytelling skills. I feel we have met these goals in trying many new things and really developing students' storytelling skills.*
>
> *Rita--Integrating theater concepts into other curriculum areas. Storytelling was developed further than before. Peer mentoring made me develop some wonderful class activities.*

In the future the teachers reported that they wanted to build on what they had learned. Trish and Rita hoped to continue to expand language arts lessons and try some process drama. The fifth grade team hoped to continue peer coaching and try more large group story dramas and perhaps work into a performance. Other teachers wanted to keep trying to use more drama and, as Lucy stated, *"to make a conscientious effort to do it more often."*

The teachers were asked to sum up the pros and cons of peer coaching. They noted that scheduling for peer coaching was perhaps the most problematic aspect. They also felt that lessons needed to be better prepared to *"to articulate my plans to a peer."* As Rita observed, having to plan better was not necessarily a bad thing, *"Preparing the lesson so conscientiously made me nervous, but I prepared it better."* They reported they learned from peer feedback and they felt that the peer coaching helped build a stronger school community. George noted, *"One of the best things [about the class]. . .was the development of faculty cohesiveness and a positive learning attitude among the faculty."*

The teachers seemed to be truly excited about what they were doing. The excitement built as the semester progressed. Part of their fun came from learning something new. The teachers all commented that they frequently take courses and exchange ideas to enhance their teaching. But what seemed to be different with this course from any other in-service or university course the teachers have taken is the fact that they were working together. They enjoyed the group meetings, but most of all they relished the peer observations. They noted that teachers never get to go into other teachers' classrooms, but when they do, they learn from watching other teachers teach. As Kevin noted, *"We spend so much time in our own little cells that we never get out to see what anyone else is doing."*

Student Perspective

Five fifth graders, three girls and two boys, were interviewed in May. These students had been in Trish and Rita's classes the previous year and therefore had been in classrooms where Paul's theatre lessons were used for at least two years. Two of the girls were among those interviewed the year before; one boy I had observed in Trish's class although I did not interview him; the other boy and girl I did not know prior to the interview. As before, the group was ethnically mixed. (See Appendix K for the Interview Questions.)

The students reported that they had done storytelling and puppet plays this year. Paul had come to their classes, but mostly he worked with the kids who were not at Mesquite the previous years. They noted that they were using drama with current events, but found that the constraints placed on them by their teacher made it hard to do the activity. For example, they had the opportunity to "act out" current events but they had to use pantomime only, could not get down on the floor, and were not allowed to simulate violent acts such as shooting a gun. They also reported that they sometimes acted out parts from the novels they were reading. I asked them if acting out the story helped them understand it or remember it better. They thought it did as one girl said, *"'Cuz you're doing more after you've just read the story and then you can remember it."* One of the boys described how Paul worked with their language arts lesson. *"Yeah, 'cuz, Mr. Fisher didn't read the story, so when we were acting it out, he was like imagining the story in his mind. So it was kind of fun."*

Ironically the three girls were planning to attend the science magnet middle school where there was no drama because it was the neighborhood school while the two boys were going to go to the arts magnet middle school!

When I asked them to imagine that I was a brand new teacher and I was going to be their teacher next year, what sort of things should I do, I was hoping they might volunteer that I should do drama with them. What I learned proved to be just as enlightening. I was told the following:

Girl 1: Take more time. . .with spelling and stuff.

Q: Oh, I should take time to help you individually?

Girl 2: Yeah, you could encourage a lot.

Q: I should talk to you and say how are you doing? And you're doing a good job.

(General agreement from the students)

Girl 3: You shouldn't just do things plain, you should make things funner than they are.

Q: How do you make things funner?

Girl 3: Like say, you shouldn't just ask questions on paper.

Boy 1: Don't give too many directions.

The kids all agreed that the teacher should not talk too much. They usually got the instructions early on and did not need to have them repeated over and over. They also did not want to spend too much time on work sheets. The kids had good advice for any teacher!

I closed the interview by asking the children if I should do drama with them. They all agreed that I should, as long as it was fun and I didn't talk too much or give too many directions. One boy summed up quite eloquently why drama is important in schools, "*A lot of people say, I don't like school, school is boring. People should do drama at school, so kids could say school is fun. . .* "

Reflections on the In-service Class

If I had it to do all over again, there are several things that I would do differently. There were also things that I thought worked quite well especially since the class extended right out of the case study. There were also valuable lessons that I learned:

1. If I had it to do again, I'd spend more time talking to Paul about what he was doing. That way we could discuss what we were seeing with the teachers and help each other out. For example, some of the new teachers seemed to have some trouble engaging with the work. Paul and I might have been able to work together to give them additional help.

It was more than ironic that the teachers were involved in a class that was promoting peer mentoring and collegiality and yet, the two people who were teaching them rarely spoke to one another at all! I kept track of what Paul was doing through Dave and Trish. I have no idea if he knew what I was doing or not. Why I never called Paul is difficult to articulate. I think the reason came primarily because I had an uneasy feeling that I was treading on Paul's turf. He had started the Arts Integration Program and had a great deal invested in it. I had come in, sat and around and watched during what might not have been a particularly successful semester, and now was proposing to do something on my own with the teachers at this school.

Paul and I have slightly different philosophies which might have been another aspect of my distance. His is a very performance oriented approach and I was and am still learning how to be process oriented. I think I avoided him because I did not want to be a position of appearing to judge him. Of course, by doing the case study, I have done just that as he has pointed out to me. I don't think I wanted to make matters any worse and in the process I probably did.

When I first planned the course, I was very careful not to "step on Paul's toes" since he was making a living from teaching these lessons and I was not. In retrospect, especially after compiling this report, I find many points of agreement with Paul. He states, for example, that the teachers must master the discipline of theatre first, before they can start to see how to integrate drama/theatre into their curriculum. I could see after working with new teachers for a year myself how that would be true.

2. If I had it to do again, I would plan my own class instead of trying to tip toe around Paul's lessons. As I said, I was trying very hard not to get in his way, but then he helped me out by teaching all his games in his first meeting with the teachers. At first I was a little lost and then I just went ahead and planned the course more in line with what I was doing in my undergraduate courses at the University of Arizona. Since I was trying not compete with him, I chose to emphasize activities such as storytelling and puppets which I do and he did not. I never felt, however, that I was totally exercising my own voice as the teacher/leader of the after school class and I was never entirely comfortable. In the end though, the teachers got a much richer experience by working with both of us. I had the opportunity to see the differences between teaching adults and teaching college students. For example, acting courses are pre-requisites for the college creative drama class I teach. My students come to me with many of their performing inhibitions eased. They are very responsive to improvisation. The teachers on the other hand learned more slowly and were not quite as mentally limber as the college students. That is not to say that the teachers didn't sometimes come up with some very creative improvs themselves.

3. Spending the previous year on-site getting to know the teachers and the school was definitely an advantage when it came to preparing the staff-development class. Not only did I know the teachers, but I knew things about them that enabled me to plan to their strengths and for their weaknesses. I knew that I was on firm ground setting up the peer teams and observations and trying to get the teachers to comply with my suggested schedule for their observations. Ironically many of the most successful features of the class, especially the peer

interaction, are already part of many college creative drama classes; it's certainly a large part of my classes. If I were to go to a new school to do the same kind of course, I would probably structure it more like my college courses and try to spend time in the beginning getting to know more about the group.

4. Reading the literature on staff development really helped me see how difficult it was going to be to implement a program with such a small part of the faculty participating. I would recommend to anyone planning any sort of teacher in-service or artist-in-residence program to read this literature particularly Joyce and Showers (1995). Even though I knew that peer mentoring should be a part of the in-service course, Joyce and Showers reinforced that. I felt very secure in more or less requiring the teachers to do the three observations. In retrospect, I had no way of knowing if all the teachers actually completed the observations. I suspect that some did not. If that was the case, it was their choice. Maybe they'll move further next time.

5. For the most part I was pleased with the progress the teachers made. The new teachers made a reasonable beginning on learning to do drama and some of the more experienced teachers really soared. It was particularly gratifying to see the work that Trish and Rita were doing. I had felt in the previous year that their development had been somewhat constrained by their roles as group leaders and facilitators. This year, supported by the class and it's assignments, they really came up with some great ideas for themselves and their students.

6. Peer mentoring is difficult to arrange as few schools have structures which allow to teachers to participate in another teacher's class. These teachers solved the problem in various ways--by putting their classes together or by working with school personnel who did not have classrooms of their own. Furthermore, it is very stressful for teachers to attempt anything out of the "normal" routine of the school day. That was certainly born out by the year of the case study. Teachers find it difficult to sustain the extra effort for long periods of time. Even at Mesquite, unfortunately, the teachers report that they no longer meet together.

7. This course concentrated primarily on the teaching portion of classroom drama. Even though I did interview 5th graders, I did not go into the teachers' classrooms at all. (Well, I did arrive early and usually spent the last 5-10 minutes of the day in Trish's class. One time Luis was in there with all the boys doing some sort of sexual education and then he left me alone with the group as he went to attend to school dismissal duties! I hardly think that qualifies!) If I had it to do again, I think I would try to go and watch the teachers myself and maybe even team teach some in their classes myself--I could certainly use the practice with elementary students. This is, of course, easier said than done given the work load of an Assistant Professor! But being in the classroom is the only way to really concentrate on the connection between teaching and learning.

POST SCRIPT

Dave interviewed Trish again in May of 1998. She reported that there were plans to bring Paul back in the fall if money could be found to support his work. Many new teachers had taken Paul's theatre lessons and others were expanding their repertoire; for example, Trish was now using peer feedback to help students prepare their own stories to tell to other classes. Kevin was using drama with his social studies lessons and Trish had used drama when she taught science. Story dramas were finding their way into classrooms and several teachers had done plays for the school.

While Trish and Rita were still working closely together, the other teachers rarely met together to discuss their teaching. As Trish said, *"It doesn't [happen] anymore it's just that there isn't a base for it. I just think that's a really sad thing as far as education in general."* A new teacher did join the faculty and came into observe Trish's classes; she also worked with Maria and Paul. But, Trish went on:

> *I don't think that we were back to that point to where we had a number of people that were really involved and visiting classrooms and doing things. I see that as a really high point and I think it should be used more and it just isn't. We don't have the support really. It's just really hard to do it. It's too bad that the district or just education as a whole does not see that as a really significant thing to do. I've taught 25 years. Even after 25 years I can learn something from someone else. To me if I can do something new it's wonderful if I can watch somebody do it. (Trish--5/5/98)*

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APPENDICES

APPENDIX A: ARTS EDUCATION SPECIALIST INTERVIEW #1 QUESTIONS

12/19/95

I have a few questions that I'd like to ask you about yourself and your teaching career, your experiences in arts education and specifically your experiences with the Arts Integration Project. Your participation in this interview is voluntary and all your answers will be kept confidential. You have the right to withdraw at any time. This interview is being tape recorded and you have the right to ask me to stop the tape at any time. I'm going to begin with some general questions about your background and your philosophy as a teacher:

1. Would you begin by telling me a little bit about yourself and your educational background?
2. How did you get into theatre and theatre education?
3. What do you think you do especially well in teaching? How did you learn to do that?
4. Where do your new teaching ideas come from?
5. In your opinion, what are the arts? What role do the arts play in our daily lives? What role can the arts play in the classroom?
6. How do you define arts integration? Would you give me an example of a classroom situation where the arts were being successfully integrated?
7. Let me ask some questions now specifically about the Arts Integration Project. Would you tell me a little bit about the history behind the Arts Integration Project? How did it all get started?
8. What would say are the primary goals of the AIP? Have these changed since the beginning of the program?
9. How would you describe your relationship with the teachers? When you start working with a new teacher, what sorts of things do you do to begin to build a relationship? Has your approach to working with classroom teachers changed over time?
10. Tell me a little bit about the curriculum that you developed, what were some of the guiding principles that helped you shape the plans? Have these changed with time? What sort of input have you had from teachers? How has their input changed your plans?
11. When you're in the schools what do you usually talk about with the teachers? How about with the principals?
12. How much time do you typically spend in a teacher's classroom? What sorts of things do you do when you're there?
13. Would you explain to me how the peer mentoring process works? What do you like/dislike about it?
14. From your observations and conversations with teachers, what sorts of changes do you see taking place in their classrooms?
15. What benefits have you seen for the students?
16. What benefits have you seen for the teachers in the schools? How about for yourself?
17. You have been going to a variety of schools working with the AIP, how is Mesquite School different from the others?
18. Is there anything else about the AIP that I should have asked you about, but didn't?

APPENDIX B: ARTS EDUCATION SPECIALIST INTERVIEW #2
6/22/96

1. I have a pretty good idea of how you teach the teachers to do your drama lessons--how do you get them to take the next step: integrating drama into the curriculum?
2. From your observations and conversations with teachers, what sorts of changes do you see taking place in their classrooms in their approach to the arts or to their classrooms in general?
3. What benefits have you seen for the students?
4. What benefits have you seen for the teachers in the schools?
5. What benefits have you seen for yourself?
6. You have been going to a variety of schools working with the AIP, how is Mesquite different from the other schools you talked about in our first interview? Is the project more or less successful there?
7. How do you account for the fact that several teachers at Mesquite have decided not to continue next year? Is this typical?
8. In our first interview, you talked about your vision of the AIP taking about five years to implement. I take it you are at the end of that fifth year now, so where do you go from here?
9. What are your long range goals for this program?
10. Do you plan to alter your lessons to adapt to the new state standards or to the National Standards in the Arts?

APPENDIX C: TEACHER INTERVIEW QUESTIONS
3/19/96-4/16/96

I have a few questions that I'd like to ask you about yourself and your teaching career, your experiences here at this school, and your experiences with the Arts Integration Project. Your participation in this interview is voluntary and all your answers will be kept confidential. You have the right to withdraw at any time. This interview is being tape recorded and you have the right to ask me to stop the tape at any time.

1. Would you begin by telling me a little bit about yourself and how you decided to become a teacher? (prompt for degrees attained, years of teaching experience, years teaching at this school)
2. What interests do you have outside the classroom? (Hobbies, family activities, art related activities, etc)
3. When you're at school, what do you usually talk about with your colleagues?
4. What do you usually talk about with your principal?
5. Do you share things with other teachers? What sorts of things do you share?
6. When you have a particularly difficult problem with a student, what do you do?
7. What do you think you do especially well in teaching? How did you learn to do that?
8. Where do your new teaching ideas come from?
9. What happens at your school if there is a teacher that everyone knows is not doing well?
10. Let's turn to some questions about the Arts Integration Program. In your opinion, what are the arts? What role can the arts play in the classroom?
11. Before you began working with the AIP, how often did you teach lessons that involved the arts?
12. How did you find out about the Arts Integration Program? What made you decide to be involved? (volunteered--why; was volunteered--feelings about that)
13. Would you describe briefly how you were taught to use the arts in your classroom? What aspects of that approach did you find particularly useful? What aspects were hard for you to use?
14. Are you participating in the peer coaching process? Would you explain to me how that process works? What do you like/dislike about it?
15. How would you describe your principal's role in the AIP?
16. Would you describe how your approach to the arts in your classroom has changed during the time you have been working with the AIP?
17. What benefits have you seen for your students?
18. What benefits have you seen for yourself? How about for the other teachers and the school in general?
19. In your opinion, how important are the arts in education?
20. Do you feel that the arts can be useful in teaching core curriculum subjects?
21. Is there anything else about the AIP or teaching at your school that I should have asked you about, but didn't?

APPENDIX D: PRINCIPAL INTERVIEW QUESTIONS
4/15/96

I have a few questions that I'd like to ask you about yourself and your career in education, your experiences here at this school, and your experiences with the Arts Integration Project. Your participation in this interview is voluntary and all your answers will be kept confidential. You have the right to withdraw at any time. This interview is being tape recorded and you have the right to ask me to stop the tape at any time.

1. Would you begin by telling me a little bit about yourself, your teaching career and how you decided to become a principal? (prompt for degrees attained, years of teaching experience, years teaching at this school)
2. What interests do you have outside of school? (Hobbies, family activities, art related activities, etc.)
3. As the principal of this school, what goals do you have for improvement of the school? How have you gone about achieving those goals?
4. When you're selecting new teachers for this school, what sort of person are you looking for?
5. When you're at school, what do you usually talk about with the teachers?
6. When a teacher has a particularly difficult problem with a student, what do you do?
7. What happens at your school if there is a teacher that everyone knows is not doing well?
8. How often do visit a teacher's classroom? What do you look for when you do?
9. Let's turn to some questions about the Arts Integration Program. In your opinion, what are the arts? What role can the arts play in the classroom?
10. Would you describe how your school became involved in the AIP?
12. How would you describe your role in the implementation of the AIP?
13. Recently you have begun a peer coaching process, how does that work? What do you like/dislike about it?
14. Would you describe how the teachers approaches to the arts has changed during the time they have been working with the AIP?
15. What benefits have you seen for your students?
16. What benefits have you seen for the teachers and the school in general?
17. In your opinion, how important are the arts in education?
18. Do you feel that the arts can be useful in teaching core curriculum subjects?
19. What advice would you give to teachers and administrators at another school who were contemplating beginning the Arts Integration Program?
20. Is there anything else about the AIP or teaching at your school that I should have asked you about, but didn't?

APPENDIX E: PARENT INTERVIEW QUESTIONS
5/14/96-5/29/96

Many of the students at Mesquite Elementary School have been in classrooms where the teachers have been learning a new teaching methodology, the Arts Integration Program. As the parent of one of the students whose teacher participated in the program, I'd like to get your perspective on the effect this program had on your child. Your participation in this interview is voluntary and all your answers will be kept confidential. You have the right to withdraw at any time. This interview is being tape recorded and you have the right to ask me to stop the tape at any time.

1. What are the arts?
2. How important are the arts to your family? What sorts of arts related things do you do as a family? How much time does your family spend on arts related activities?
3. How important are the arts in education?
4. Do you feel that the arts can be useful in teaching core curriculum subjects?
5. Recently your son/daughter was/is a student in Ms. X's classroom where the Arts Integration Project was implemented. Can you tell me about that project?
6. Would you say that the AIP helped your son/daughter? If it did, how? If it had no effect, what might have made it more effective?
7. When you talk(ed) to the principal at Mesquite, what sorts of things do you/did you talk about?
8. When you talk(ed) to the teachers at Mesquite, what sorts of things do you/did you talk about?
9. Suppose a parent of a child about to enter Ms. X's class comes to you with some questions or concerns about the use of the arts in that classroom, what would you say to that parent?
10. Is there anything else about the AIP that I should have asked you about that I didn't?

APPENDIX F: STUDENT INTERVIEW QUESTIONS
4th & 5th Grade 4/19/96; Middle School 5/16/96

My name is Laura McCammon and I'm a teacher at the University of Arizona. I'm very interested in learning about the kinds of lessons you have in school especially those lessons that use the arts. Since you were all in/are all in a classroom where a teacher used/uses the arts, I'd really be interested in hearing what you have to say about your experiences. This interview is being tape recorded so we can get down exactly what each of you has to say. Let's begin with each of saying your name and age into the tape recorder and then we'll play it back so you can each hear yourself on tape and we will know if you can all be heard clearly.
(Do that)
As I said before, this interview is being tape recorded. When I ask a question, I'll give each of you a chance to answer it. You don't have to answer a question if you don't want to. You can also decide that you don't want your answer on tape or that you don't want to be a part of the interview any more. Does everyone understand what we're doing today? Okay, let's begin.

1. Let's begin with what you all think of when you think of the arts. What are the arts?
2. Do you attend arts events with your family or with a school group? What sorts of things do you do? Do you like these activities?
3. Your teacher, Ms X, taught lessons/teaches lessons which used/use arts in the classroom, do you remember that? Would you tell me about the kind of lessons that you had/have?
4. Did/Do you like these lessons? What did/do you like about them?
5. What do you think you learned from these activities?
(6. Does your teacher now teach the arts in the class? How do you feel about that?)
7. Let's say that there's a student who is going in to Ms X's class and that student has heard that there are going to be arts activities in that class, what would you say to that student to convince him or her that the arts activities would be a good thing?
8. Is there anything else about having arts lessons in school that I should have asked you about, but didn't?

APPENDIX G: COURSE CONTENT FORM

TITLE: Using Peer Mentoring and Coaching to Facilitate Arts Integration

INSTRUCTOR'S NAME: Laura A. McCammon, Ed.D. (with Paul Fisher)

COURSE DESCRIPTION:

Teachers at Mesquite Elementary School will be using peer mentoring and coaching strategies to implement drama/theatre lessons in their classroom.

PERFORMANCE OBJECTIVES:

At the completion of this course, the teachers will be able to
  use drama/theatre lessons in their classrooms.
  work as part of a collaborative team to plan integrated curriculum.
  coach other teachers.
  reflect on their classroom practice.

In addition each team of teachers will set their own goals for this course. A sample of some of these include:
  Help students become better risk takers.
  Help students with speaking skills.
  Use creative drama especially in Social Studies to involve students in active exploration of current events, traditional stories, and historical stories.
  To integrate theatre concepts into other areas of the curriculum like social studies and language arts.
  To develop storytelling skills.
  To plan, share, observe, model, coach and reflect with professional peers.

COURSE OUTLINE:

Tentative Class Dates and Topics--Subject to Change
All Sessions will meet from 3:00-5:00 in Room 6

#1 Oct. 1	*Theatre Lesson Orientation (with Paul Fisher)*
#2 Oct. 8	*Theatre Lessons--Creative Passing, Ball Throwing, Walking Environments* Working with Peers, observing and giving feedback technique #1--Reporting what you saw Develop team goals

#3 Oct. 29	*Theatre Lessons--Emotions and Feelings, Approaching the Chair* Discuss first observations, feedback techniques
#4 Nov. 5	*Theatre Lessons--Mirrors 1, Mirrors 2, Bus Stop* Observation technique #2--Focusing on specific skills identified by observe
#5 Nov. 19	*Theatre Lessons--Machines, The Invisible Clay* Discuss second observations & feedback techniques
#6 Dec. 10	*Theatre Lessons--Sports, Say it Like You're. . .* Revisit Team Goals and revise
#7 Jan. 15	*Theatre Lessons--Who is on the Chair? The Storekeeper Game* Observation technique #3--Assessment of Lesson Effectiveness
#8 Jan. 29	*Theatre Lessons--Parent/Child Themes* Discuss third observations & feedback techniques
#9 Feb. 12	*Theatre Lessons--Peer Themes* Assess progress of peer observations & feedback
#10 Feb. 26	*Theatre Lessons--Story Theatre* Revisit progress toward team goals
#11 March 12	*Theatre Lessons--Story Theatre* Assess progress of peer observations & feedback
#12 April 2	*Theatre Lessons--Story Theatre* Assess progress of peer observations & feedback
#13 April 16	*Theatre Lessons--Using current events* Assess progress of peer observations & feedback
#14 April 30	Integrating Theatre into the curriculum
#15 May 7	Integrating Theatre into the curriculum Final assessment of team and course goals--teacher self report

Note: Evaluation of performance objectives and team goals will be on-going throughout class primarily through teacher self-report and self and team evaluation.

APPENDIX H: REVISED COURSE OUTLINE--SPRING SEMESTER

Class meeting times will vary, some sessions are 2 hrs, some 3 hrs

#7 Jan. 13	*Theatre Lessons--The Storekeeper Game* *Using Puppets in the Classroom* Review Team & Course Goals
#8 Jan. 21	*Theatre Lessons--Using Arizona History* Observation technique #3--Assessment of lesson effectiveness 3 hrs
#9 Feb. 4	*Theatre Lessons--Using Arizona History* Discuss third observations & feedback techniques 3 hrs
#10 Feb. 25	*Theatre Lessons--Using Arizona History* Revisit progress toward team goals 3 hrs
#11 March 4	*Theatre Lessons--Story Theatre* Assess progress of peer observation and feedback 3 hrs
#12 March 25	*Theatre Lessons--Story Theatre* Team taught lessons
#13 April 15	*Theatre Lessons--Story Theatre* Team taught lessons Assess progress of peer observation and feedback

Note: Evaluation of performance objectives and team goals will be on-going throughout class primarily through teacher self-report and self and team evaluation.

While the number of classes will remain the same to meet district in-service guidelines, the content of class sessions will no doubt change in response to needs of the teachers involved, the schedules of the two instructors, and environmental factors at the school.

APPENDIX I--REFLECTIONS

REFLECTION #1 ON THE PEER COACHING PROCESS
(October 29, 1996)

How did you feel when your partner came to observe your class?

What did you notice that you didn't expect to see or that surprised you when you went to observe your partner's class? What else did you observe that you'd like to comment on?

FEEDBACK ON DRAMA/THEATRE LESSONS
WHAT HAVE YOU DONE SO FAR?
(November 19, 1996)

Put a check mark next to the theatre lessons you have done thus far in your class:

Creative Passing
Ball Throwing
Walking Environments
Emotions and Feelings
Approaching the Chair
Mirrors 1
Mirrors 2
Bus Stop
Machines
The Invisible Clay
Sports
Say it Like You're. . .
Who is on the Chair?
The Storekeeper Game
Parent/Child Themes
Peer Themes
Story Theatre
Using current events

List below any other kind of drama/theatre activity you have done in your class (e.g., storytelling, theatre games, etc.).

List below ways you have used drama/theatre with other subjects, thus far.

REFLECTION #2 ON THE PEER COACHING PROCESS
(December 10, 1996)

If you were observed:
Briefly describe the lesson you taught and what you asked your peer coach to look for.

Describe the feedback you got from your peer coach.

Describe how did you felt about being observed this time.

What did you learn from this experience?

If you did the observation:
Briefly describe the lesson you observed and what your partner asked you look for.

Discuss the feedback you gave to your partner.

Describe how you felt about doing this observation and giving feedback to your partner.

What did you learn from this experience?

FEEDBACK ON DRAMA/THEATRE LESSONS
WHAT HAVE YOU DONE SO FAR?
(February 25, 1997)

Put a check mark next to the theatre lessons you have done thus far in your class:

Creative Passing
Ball Throwing
Walking Environments
Emotions and Feelings
Approaching the Chair
Mirrors 1
Mirrors 2
Bus Stop
Machines
The Invisible Clay
Sports
Say it Like You're. . .
Who is on the Chair?
The Storekeeper Game

Parent/Child Themes
Peer Themes
Story Theatre
Using current events

List below any other kind of drama/theatre activity you have done in your class (e.g., storytelling, theatre games, etc.).

List below ways you have used drama/theatre with other subjects, thus far.

What sorts of things do you like or have found useful about this in-service course so far?

What haven't we done that you hoped we would or that you would like to do in the remaining sessions?

REFLECTION #3 ON THE PEER COACHING PROCESS
(February 25, 1997)

Briefly describe your third observation and the feedback you got from your peer coach.

How did you feel about being observed this time?

How was this different from your first two observations?

Briefly describe the 3rd observation you did and the feedback you gave to your peer.

How did you feel about doing this observation?

What was different this time from your first two observations?

REFLECTION #4 ON THE PEER COACHING PROCESS
(April 15, 1997)

In your opinion what are the disadvantages of peer coaching?

In your opinion what are the advantages of peer coaching?

Briefly review your team goals and discuss where you think you have met your goals and where you didn't.

What was the best thing about this course?

How have you personally benefited from taking part in the course?

What do you think you have learned that you will be able to apply to future practice? How do you think this will benefit your students?

What goals do you set for yourself and/or your team in the future?

If you could change one thing about this course that would have made it better, what would it have been and why?

Please feel free to add any additional comments:

EVALUATION OF COURSE
(School District Form--April 15, 1997)

COURSE:

INSTRUCTOR:

PLEASE RESPOND TO THE FOLLOWING QUESTIONS. BE AS SPECIFIC AS POSSIBLE.

1. What did you expect this course to offer you (content):

2. How did this course meet your expectations?

3. If you could make any changes, what would you suggest? (Additions or deletions)

4. How did this course fit into your overall goals?

5. Use this scale to rate the course overall: (Circle one)

1 2 3
Poor! Never try this Okay! Somewhat helpful Great! I can really use again!
(Poor) to me! (Satisfactory) this! (Excellent)

6. Additional comments:

APPENDIX J: ARIZONA 1910-1912

Note: Students will have better "buy in" to this activity once they have had the opportunity to research the time period themselves and have some investment in the process.

Introductory Activity

Read THE CACTUS HOTEL and relate the life span of a Saguaro to the history of Arizona. If possible have a time line available for players to look at to make the connections. Divide the students into small groups and let them play out a dialogue of something that might be taking place in Arizona during the life span of the cactus.

For students who don't have much experience with either history or improv--give them pictures from books of various times--artist renderings for pre-historical times and actual photos for later times. Tell each group to decide who the people are in the picture and to recreate the picture as a frozen tableau. You can take Polaroids of the tableaus or video them so students can see their own work. More experienced students can create an improv based on who they think is in the picture.

Creating characters

1. Brainstorm ideas about who lived in Arizona in 1910--Ethnicity, age, occupation, what's happening in the world at this time, what is daily life like, leisure time. Divide the group into thirds. One third represent those who were living in towns when Arizona first became a state and two thirds represent those who lived in rural areas.
2. Put students in groups representing family members. It's better if no one is under 8 (can't write). Make sure that there are a variety of ages represented. Students in their groups decide who their family is--town dwellers vs rural dwellers. Encourage students or assign some students to represent Native Peoples and Mexicans. For the others consider where they might have come from--few "Europeans" were born in Arizona in those days.
3. Students can use their research to create their homes, draw pictures of their characters as they might have dressed then, and decide how they spend their days. ***Teacher in role ask them questions about themselves helping them to "discover" that they might not have electricity, in door plumbing, cars, t.v., etc.***
4. Narrative Pantomime--students are asked to visualize their character in his/her sleeping place. Then getting up in the morning, getting dressed (if that's what they do), and going about preparing or eating their morning meal. Students can then go about their daily activities. ***Teacher in role can go to each student asking questions about what he or she is doing, helping student stay historically accurate. (Playing dumb is a good way and let student demonstrate his/her own knowledge.)***
5. Students write in diary about their character and daily life.
6. In role, call the group together for a town meeting. Tell them that the issue of Arizona statehood is going to come up again in Washington. Call for discussion on the pros and cons of statehood--students should respond in role. Tell them to go and discuss the issue among themselves and then we'll come back and the eligible voters will decide.
7. In family groups or in other groups--e.g., children in school, men meeting in town at the dry goods store, women working on a quilt, etc. discuss statehood and other issues of the day. Students write in diary about the experience.

8. The Lost Child.

Prepare an improv showing how the child managed to get lost.

Then create a scene where we see the child's dream lost overnight.

Create a tableau or improv showing how the child was found, if the child was indeed found.

Imagine it is years later, describe with your partner the incident of the Lost Child.

Write in diary about this event.

9. Play out other activities that might have happened in 1910-1912--a fire, the circus comes to town, a bank robbery, a draught, floods, snow, a church picnic, a rodeo, an outbreak of measles, etc. Write in journal about this event.

10. Town meeting to vote on statehood. Only those eligible can vote. (If the vote comes out "NO" you can state that the other communities voted "YES" so it passes.)

11. Begin planning a big statehood celebration. Class can divide into committees to prepare such things as might actually have taken place:

--write a state song and teach it to everyone
--design your own state flag, pick motto, bird, insect, etc.
--do a pageant showing the history of the state
--school children write poems about what it means to be an Arizonan
--create a Who's Who in Arizona in 1912

Have a big statehood celebration--write in journal about finally living in a state.

APPENDIX K: STUDENT INTERVIEW QUESTIONS
5th grade interviews May 15, 1997

My name is Laura McCammon and I'm a teacher at the University of Arizona. Last year I interviewed some of you about the theatre lessons you had from your teacher and Mr. Fisher. This year I wanted to talk to a few more of you to find out about the theatre lessons you were getting this year and see how you felt about them and how you feel about school in general. This interview is being tape recorded so I can get down exactly what each of you has to say. Let's begin with each of you saying your name and age into the tape recorder and then we'll play it back so you can each hear yourself on tape and we will know if you can all be heard clearly. (Do that)
As I said before, this interview is being tape recorded. When I ask a question, I'll give each of you a chance to answer it. You don't have to answer a question if you don't want to. You can also decide that you don't want your answer on tape or that you don't want to be a part of the interview any more. Does everyone understand what we're doing today? Okay, let's begin.

1. You all got theatre lessons last year from your teacher and Mr. Fisher and this year from your fifth grade teachers. Will you all tell me about some of the theatre lessons or activities that you have done this year?
2. Did/Do you like these lessons? What did/do you like about them?
3. What do you think you learned from these activities?
4. Have these activities helped you do better in other subjects?
5. Which middle school are you going to next year? Do you think you will try to do more drama activities in the future?
6. If I were a brand new teacher and you were going to my students next year, what should I do that would help you to learn better?
7. Is there anything else about having arts lessons in school that I should have asked you about, but didn't?

BIOGRAPHIES

Laura A. McCammon is the Theatre Education specialist at the University of Arizona where she teaches elementary and secondary drama methods courses and supervises drama field experiences. Her primary field of research has been in teacher preparation. She is the Researcher Network Chair for the American Alliance for Theatre in Education and the editor for The Youth Theatre Journal, Volume 14.

J. David Betts works in the areas of art and learning technologies integration. His studies include the effects of training generalist teachers to use fine arts techniques in their classrooms. He is currently principal investigator on a study of the Multimedia Arts Education Center, an after-school program for inner-city middle school students. He also chairs the Arts and Learning Special Interest Group of the American Educational Research Association.